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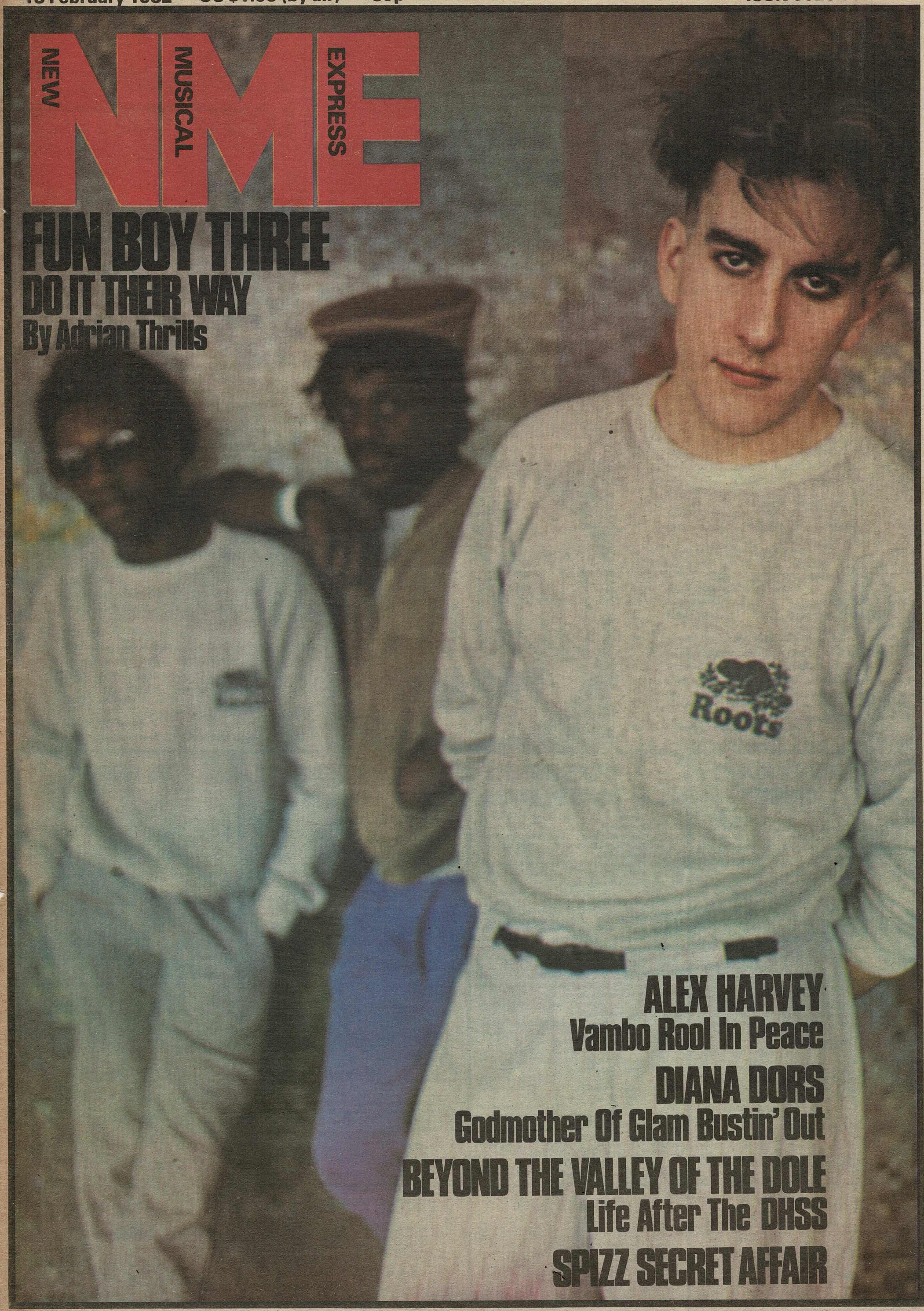
NEW MUSICAL EXPRESS

NME

FUN BOY THREE
DO IT THEIR WAY
By Adrian Thrills



ALEX HARVEY
Vambo Rool In Peace

DIANA DORS
Godmother Of Glam Bustin' Out

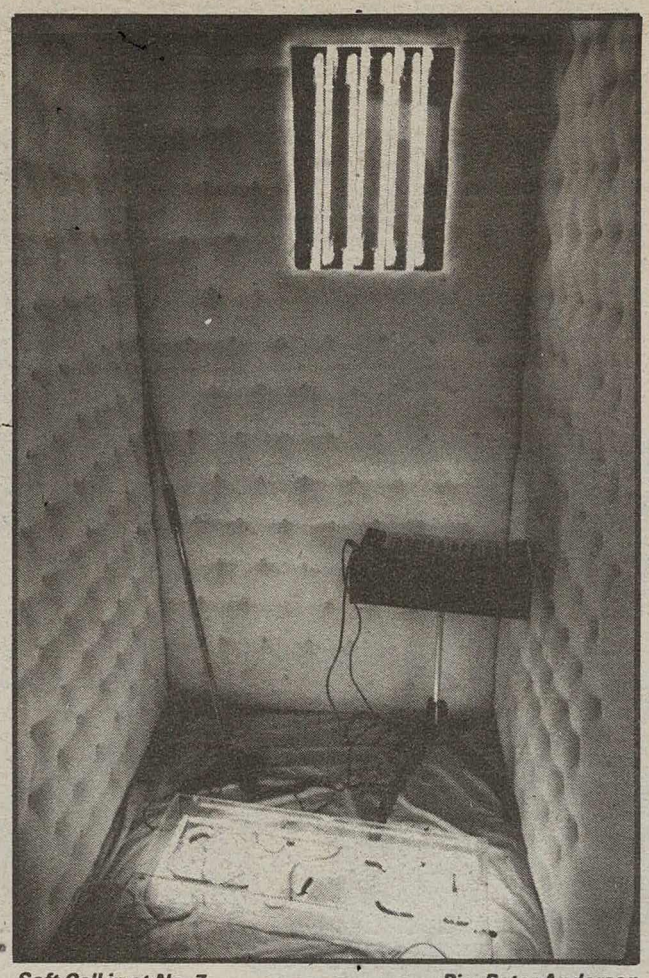
BEYOND THE VALLEY OF THE DOLE
Life After The DHSS

SPIZZ SECRET AFFAIR

The bins, beret and belt of Funboys Lynval, Neville and Terry. Picture by Anton Corbijn.

UK SINGLES

ONE	Last week		Weeks in	Highest
1	1	**THE MODEL / COMPUTER LOVE .....Kraftwerk (EMI)**	5	1
2	3	GOLDEN BROWN ..... Stranglers (Liberty)	4	2
3	2	OH! JULIE..... Shakin' Stevens (Epic)	5	2
4	9	MAID OF ORLEANS Orchestral Manoeuvres In The Dark (Dindisc)	4	4
5	4	ARTHUR'S THEME Christopher Cross (Warner Bros)	4	4
6	8	DEADRINGER..... Meatloaf (Epic)	5	6
7	(—)	SAY HELLO, WAVE GOODBYE Soft Cell (Some Bizarre)	1	7
8	(—)	A TOWN CALLED MALICE..... Jam (Polydor)	1	8
9	19	EASIER SAID THAN DONE .Shakatak (Polydor)	3	9
10	10	DROWNING IN BERLIN ..... Mobiles (Rialto)	4	10
11	6	GET DOWN ON IT ... Kool & The Gang (De-Lite)	6	2
12	7	BEING BOILED .....Human League (EMI)	4	4
13	5	THE LAND OF MAKE BELIEVE .Buck Fizz (RCA)	8	1
14	(—)	LET'S GET IT UP.....AC/DC (Atlantic)	1	14
15	25	SENSES WORKING OVERTIME.... XTC (Virgin)	3	15
16	13	WAITING FOR A GIRL LIKE YOU Foreigner (Atlantic)	7	11
17	11	I'LL FIND MY WAY HOME Jon & Vangelis (Polydor)	7	4
18	(—)	THE LION SLEEPS TONIGHT.....Tight Fit (Jive)	1	18
19	27	I CAN'T GO FOR THAT Daryl Hall & John Oates (RCA)	2	19
20	16	LOVE PLUS ONE..... Haircut 100 (Arista)	3	16
21	22	NEVER GIVE UP ON A GOOD THING George Benson (Warner Bros)	3	21
22	(—)	RESTLESS ..... Gillan (Virgin)	2	22
23	12	MIRROR MIRROR..... Dollar (WEA)	8	3
24	(—)	THE BOILER Rhoda & The Specials A.K.A. (Two Tone)	1	24
25	18	DON'T YOU WANT ME Human League (Virgin)	9	1
26	21	I COULD BE HAPPY.....Altered Images (Epic)	8	9
27	15	I WANNA BE A WINNER.... Brown Sauce (BBC)	4	15
28	17	I WANNA SPEND SOME TIME WITH YOU Alton Edwards (Streetwave)	4	17
29	(—)	DO YOU BELIEVE IN THE WESTWORLD Theatre Of Hate (Burning Rome)	1	29
30	28	YELLOW PEARL .....Phil Lynott (Vertigo)	5	14



Soft Cell in at No. 7 *Pic: Peter Anderson*

NEW MUSICAL EXPRESS HOT PARADE

UK LONG PLAYERS

ONE	Last week		Weeks in	Highest
1	2	**DARE.. Human League (Virgin)**	16	1
2	1	LOVE SONGS..... Barbra Streisand (CBS)	4	1
3	7	ARCHITECTURE AND MORALITY Orchestral Manoeuvres In The Dark (Dindisc)	13	3
4	5	PEARLS..... Elkie Brooks (A&M)	12	4
5	12	DEADRINGER..... Meatloaf (Epic)	13	1
6	9	FOUR ..... Foreigner (Atlantic)	7	6
7	8	SOMETHING SPECIAL Kool & The Gang (De-Lite)	4	7
8	15	CHRISTOPHER CROSS Christopher Cross (Warner Bros)	5	8
9	10	QUEEN GREATEST HITS..... Queen (EMI)	13	1
10	17	NON STOP EROTIC CABARET Soft Cell (Some Bizzare)	9	9
11	11	FRIENDS OF MR. CAIRO Jon & Vangelis (Polydor)	2	11
12	6	MODERN DANCE..... Various (K-Tel)	4	6
13	24	THE MAN MACHINE.....Kraftwerk (Capitol)	2	13
14	4	THE VISITORS.....Abba (Epic)	8	1
15	3	HITS HITS HITS ..... Various (Ronco)	6	3
16	(—)	GEORGE BENSON COLLECTION George Benson (Warner Bros)	4	23
17	(—)	BAT OUT OF HELL ..... Meatloaf (Epic)	15	9
18	(—)	ALL FOR A SONG.....Barbara Dickson (Epic)	1	18
19	18	LA FOLIE..... Stranglers (Liberty)	3	18
20	16	IF I SHOULD LOVE AGAIN Barry Manilow (Arista)	12	3
21	20	TIN DRUM .....Japan (Virgin)	9	9
22	(—)	TRANS EUROPE EXPRESS Kraftwerk (Capitol)	1	22
23	19	LOVE SONGS.....Cliff Richard (EMI)	22	1
24	27	PERHAPS LOVE Placido Domingo/John Denver (CBS)	2	24
25	(—)	PRIVATE EYES . Daryl Hall & John Oates (RCA)	1	25
26	14	PRINCE CHARMING....Adam & The Ants (CBS)	13	1
27	23	SHAKY ..... Shakin' Stevens (Epic)	20	2
28	21	SIMON & GARFUNKEL COLLECTION Simon & Garfunkel (CBS)	10	7
29	(—)	PENTHOUSE AND PAVEMENT Heaven 17 (Virgin)	1	29
30	(—)	SPEAK AND SPELL ..... Depeche Mode (Mute)	6	6

INDEPENDENT SINGLES

1	(2)	**Streets Of London** Anti Nowhere League (WXYZ)
2	(7)	**No Survivors** ..... GBH (Clay)
3	(3)	**Drowning In Berlin** ..... Mobiles (Rialto)
4	(6)	**Everything's Gone Green / Mesh / Cries And Whispers** New Order (Factory / Benelux Import)
5	(2)	**Do You Believe In The Westworld** Theatre Of Hate (Burning Rome)
6	(—)	**See You** ..... Depeche Mode (Mute)
7	(4)	**Papa's Got A Brand New Pigbag** Pigbag (Y)
8	(—)	**I Won't Close My Eyes**..... UB40 (Dep Int)
9	(5)	**Banned From The Pubs** Peter & The Test Tube Babies (No Future)
10	(9)	**Yesterday's Heroes EP** .....4 Skins (Secret)
11	(13)	**Saturday Night Special** Fad Gadget (Mute)
12	(8)	**This Is Your Capt**..... Capt. Sensible (Crass)
13	(12)	**Don't Let Them Grind You Down** Exploited/Anti-Pasti (Exploited)
14	(22)	**Beat The Beat**..... Mari Wilson (Compact)
15	(26)	**Vicious Circle** .Abrasive Wheels (Riot City)
16	(20)	**Waterline**.....A Certain Ratio (Factory)
17	(11)	**Big Gold Dream** .. Fire Engines (Pop Aural)
18	(10)	**Country Fit For Heroes** Various (No Future)
19	(—)	**In Britain** ..... Red Alert (No Future)
20	(16)	**Sweetest Girl** . Scritti Politti (Rough Trade)
21	(15)	**Love Will Tear Us Apart** . Joy Div (Factory)
22	(—)	**6 Pack**....Black Flag (Alternative Tentacles)
23	(23)	**Ball Of Confusion**.....Zeitgeist (Jamming)
24	(14)	**In God We Trust**... Dead Kennedys (Statik)
25	(28)	**Spirit In Sky**..... Cheaters (Albion)
26	(18)	**White Car In Germany** Associates (Situation)
27	(21)	**Distort To Deafness**.... Disorder (Disorder)
28	(—)	**Bongo Brain** ..... Revillos (Superville)
29	(17)	**Headbutts**..... Otway & Barrett (Stiff Indie)
30	(—)	**Why? Why? Why?**..... Brian James (Faulty)

INDEPENDENT LONG PLAYERS

1	(1)	**Sextet** .....A Certain Ratio (Factory)
2	(2)	**Movement**.....New Order (Factory)
3	(5)	**Speak And Spell** .... Depeche Mode (Mute)
4	(4)	**Best Of The Damned** .....Damned (Ace)
5	(6)	**Two Bad DJ** C. Eastwood and G. Saint (Greensleeves)
6	(3)	**Still**..... Joy Division (Factory)
7	(8)	**Fourth Drawer Down** Associates (Situation 2)
8	(9)	**Present Arms** ..... UB40 (Dep Int)
9	(7)	**On Stage** .....Exploited (Exploited)
10	(11)	**LC**.....Durutti Column (Factory)
11	(14)	**Wa Do Dem** ..Eek A Mouse (Greensleeves)
12	(10)	**Anthem**.....Toyah (Safari)
13	(18)	**Incontinent**..... Fad Gadget (Mute)
14	(20)	**Signing Off** .....UB40 (Graduate)
15	(26)	**Inflammable Material**..... S.L.F. (R. Trade)
16	(12)	**Closer**..... Joy Division (Factory)
17	(24)	**Fresh Fruit** ... Dead Kennedys (Cherry Red)
18	(15)	**Wild And Wandering** Wasted Youth (Bridge House)
19	(22)	**Unknown Pleasures** Joy Division (Factory)
20	(19)	**Carry On Oi**..... Various (Secret)
21	(21)	**Let Them Eat Jellybeans** Various (Alternative Tentacles)
22	(29)	**Heartbeat** Chris And Cosey (Rough Trade)
23	(27)	**Live At The Factory** Slaughter And The Dogs (Thrush)
24	(25)	**In The Flat Field**.....Bauhaus (4AD)
25	(—)	**Lubricate Your Living Room** Fire Engines (Accessory)
26	(—)	**Fireside Favourites**..... Fad Gadget (Mute)
27	(13)	**For Madmen Only**.....UK Decay (Fresh)
28	(—)	**Das Kabinet**.....Bill Nelson (Cocteau)
29	(16)	**The Last Call**..... Anti Pasti (Rondelet)
30	(17)	**Punks Not Dead**.....Exploited (Secret)

Compiled by *NME* from a nationwide survey of specialist record shops

REGGAE SINGLES

1		**Stormy Night 12"**.....Roland (Plantation)
2		**In Love**.....Arena (City Boy)
3		**You Bring The Sun Out** .....Janet K (Black Roots)
4		**Simple As That** ..... Sugar Minott (Black Roots)
5		**Late At Night**..... Pam Hall (Black Roots)
6		**Diseases** P. Michigan & Gay Smiley (Greensleeves)
7		**Me And Jane**..... Bingy Bunny (Cha Cha)
8		**Let Go This One/One Spliff A Day** Anthony Johnson & Billy Boyo (Greensleeves)
9		**Come On Over** ..... Derek Lara (Hawkeye)
10		**You Never Told Me Love Hurts** Dorothy & Jennifer (Pye)
11		**Just A Little Bit**..... Carrol Thomson (S&G)
12		**I'm Your Puppet**.....Derek Harriott (Hawkeye)
13		**Top Ten** .....Gregory Isaacs (African Museum)
14		**Raving** ..... Tristan Palma (Midnight Rock)
15		**The Way We Were**..... Prediction (Student)

REGGAE LP'S

1		**Gun Man Connection**..... Nicodemus (Cha Cha)
2		**Wah Do Dem**..... Eek A Mouse (Greensleeves)
3		**Changes** .....Mighty Diamonds (Music Works)
4		**Destroys The Invaders** Prince Jammy (Greensleeves)
5		**Rose Marie** ..... Lone Ranger (Black Joy)

Music Market, 51 High Street, Oxford

US SINGLES

1		**Centrefold**.....The J Geils Band (EMI)
2		**I Can't Go For That** Daryl Hall & John Oates (RCA)
3		**Waiting For A Girl Like You** Foreigner (Atlantic)
4		**Harden My Heart** .... Quarterflash (Warner Bros)
5		**Turn Your Love Around** George Benson (Warner Bros)
6		**Leather And Lace** ..... Stevie Nicks (Atlantic)
7		**Physical**..... Olivia Newton-John (MCA)
8		**The Sweetest Thing**..... Juice Newton (Capitol)
9		**Shake It Up** ..... The Cars (Elektra)
10		**Hooked On Classics** The Royal Philharmonic Orchestra (RCA)

Courtesy Billboard

US LP'S

1		**Freeze-Frame**.....The J Geils Band (EMI)
2		**Escape**..... Journey (Columbia)
3		**Foreigner 4**..... Foreigner (Atlantic)
4		**Hooked On Classics** The Royal Philharmonic Orchestra (Jet)
5		**Tattoo You** Rolling Stones (Rolling Stones Records)
6		**Bella Donna** .....Stevie Nicks (Atlantic)
7		**For Those About To Rock** ..... AC/DC (Atlantic)
8		**Private Eyes** ..... Daryl Hall & John Oates (RCA)
9		**Ghost In The Machine**..... Police (A & M)
10		**Shake It Up** ..... The Cars (Elektra)

Courtesy Billboard

AUSTRALIA

1		**Trouble**..... Lindsey Buckingham (Mercury)
2		**Our Lips Are Sealed**.....Go-Go's (Illegal)
3		**Down Under**.....Men At Work (CBS)
4		**It's My Party** Dave Stewart & Barbara Gaskin (Stiff)
5		**Tainted Love** ..... Soft Cell (Mercury)
6		**Let's Hang On** ..... Barry Manilow (Arista)
7		**For Your Eyes Only**..... Sheena Easton (EMI)
8		**Wired For Sound**.....Cliff Richard (EMI)
9		**Cambodia**..... Kim Wilde (Rak)
10		**Tonight I'm Yours**.....Rod Stewart (Warner Bros)

Courtesy Kent Music Report/Billboard

FIVE YEARS AGO

1		**Don't Cry For Me Argentina**..... Julie Covington (MCA)
2		**When I Need You**.....Leo Sayer (Chrysalis)
3		**Don't Give Up On Us**.....David Soul (Private Stock)
4		**Don't Leave Me This Way** Harold Melvin & The Blue Notes (CBS)
5		**Side Show**..... Barry Briggs (Dynamic)
6		**Daddy Cool** ..... Boney M (Atlantic)
7		**Isn't She Lovely** ..... David Parton (Pye)
8		**Jack In The Box**.....Moments (All Platinum)
9		**Boogie Nights**.....Heatwave (GTO)
10		**Chanson D'Amour**.....Manhattan Transfer (Atlantic)

TEN YEARS AGO

1		**Son Of My Father** ..... Chicory Tip (CBS)
2		**Telegram Sam** .....T. Rex (T. Rex)
3		**Have You Seen Her**.....Chi-Lites (MCA)
4		**Mother Of Mine**.....Neil Reid (Decca)
5		**Look Wot You Dun** .....Slade (Polydor)
6		**Let's Stay Together**.....Al Green (London)
7		**I'd Like To Teach The World To Sing**... New Seekers (Polydor)
8		**American Pie**.....Don McLean (United Artists)
9		**Horse With No Name** .....America (Warner Bros)
10		**Storm In A Teacup** ..... Fortunes (Capitol)

FIFTEEN YEARS AGO

1		**This Is My Song**..... Petula Clark (Pye)
2		**Release Me**.....Englebert Humperdink (Decca)
3		**I'm A Believer**.....Monkees (RCA)
4		**Let's Spend The Night Together**.....Rolling Stones (Decca)
5		**Matthew & Son** ..... Cat Stevens (Deram)
6		**I've Been A Bad Bad Boy**.....Paul Jones (HMV)
7		**Here Comes My Baby**..... Tremeloes (CBS)
8		**Snoopy v. The Red Baron** ..... Royal Guardsmen (Stateside)
9		**Night Of Fear** ..... Move (Deram)
10		**Sugar Town**.....Nancy Sinatra (Reprise)

TWENTY YEARS AGO

1		**The Young Ones**..... Cliff Richard (Columbia)
2		**Rock-A-Hula Baby** .....Elvis Presley (RCA)
3		**Let's Twist Again**..... Chubby Checker (Columbia)
4		**Forget Me Not** ..... Eden Kane (Decca)
5		**Walk On By** .....Leroy Van Dyke (Mercury)
6		**Crying In The Rain** ..... Everly Brothers (Warner Bros)
7		**A Little Bitty Tear** ..... Burl Ives (Brunswick)
8		**Happy Birthday Sweet Sixteen**..... Neil Sedaka (RCA)
9		**I'd Never Find Another You** ..... Billy Fury (Decca)
10		**Run To Him**..... Bobby Vee (London)

NME NEW MUSICAL EXPRESS

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ALEX HARVEY DIES

Double heart attack kills singer at forty six

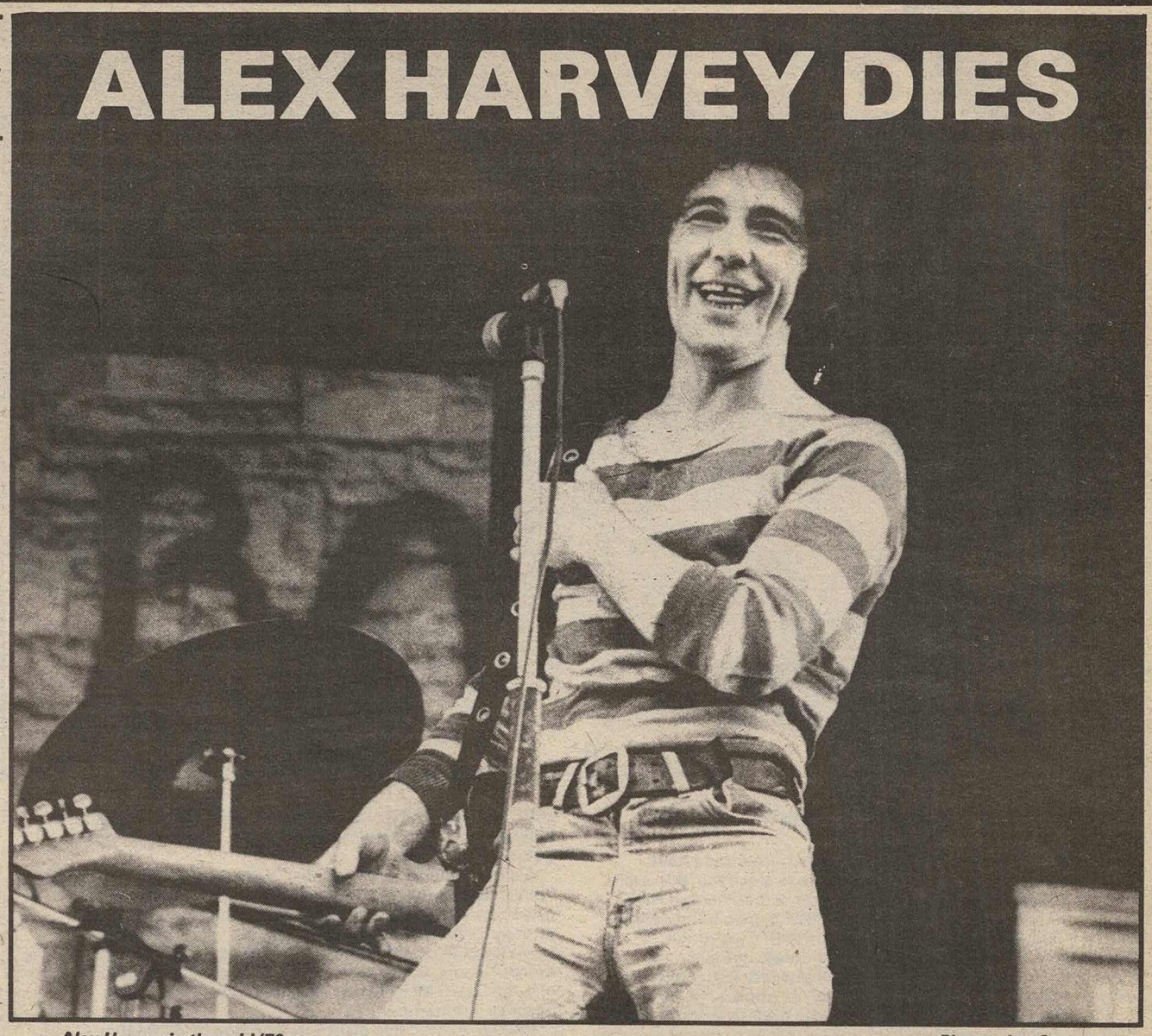
ROCK suffered another tragic loss last weekend with the untimely death of Alex Harvey, affectionately known as "Britain's oldest punk", on the eve of his 47th birthday.

He had arrived in Belgium at the end of a four-week European tour with his latest band, and was waiting at Zeebruggen to board the ferry back home, when he suffered a heart attack. Tour manager Gordon Rowley rushed him to hospital but, while in a coma, he had a second attack and died.

Glasgow-born Harvey's influence on the music-biz extends back to the late '50s and his near-legendary Big Soul Band, but his principal impact was during the last decade, when the Sensational Alex Harvey Band was one of the UK's top box-office attractions. After the group disbanded, he continued working with a flexible line-up, but was never able quite to recapture the heady days of the SAHB.

His younger brother Les Harvey, a member of the renowned Stone The Crows band, was electrocuted on stage. Now Alex has gone too. He leaves a wife and two children — and many fans.

● OBITUARY PAGE 21



Alex Harvey in the mid '70s *Photo: Joe Stevens*

XTC UK tour & elpee

XTC celebrate their chart return with the single 'Senses Working Overtime' by playing eight major concerts next month, when they'll also be promoting their new album 'English Settlement', released by Virgin this weekend — it's a double set containing 15 tracks, 11 of them Andy Partridge compositions (including the current single), the remainder written by Colin Moulding.

The short tour starts on March 20. The venue for the opening night hasn't yet been finalised and will be announced in a week or two. Remaining dates are Newcastle City Hall (21), Edinburgh Playhouse (22), Manchester Apollo (23), London Hammersmith Odeon (25), Hanley Victoria Hall (26), Birmingham Odeon (27) and Southampton Gaumont (28).

This will be the band's first UK outing for over a year, as they spent practically the whole of 1981 working abroad. Tickets are on sale now priced £4 and £3.50 (Hammersmith); £3.50 only (Hanley); and £3.50 and £3 (elsewhere).

Au Pairs cuddle up

THE AU PAIRS are playing a short series of major dates to preview their new single, which they're recording this week for March release — at Hull Tower Ballroom (February 19), Coventry Lanchester Polytechnic (20), North London Polytechnic (22), Bristol University (26), Manchester University (27) and Birmingham Carlton Cinema (March 6).

The London gig is a benefit for the London Media Research Group, with 23 Skidoo as special guests (tickets £2.50, or £1.50 with a UB40 card). The Bristol show is another charity, this time for Women's Aid, and the support band is Fast Relief who also play the following night at Manchester. Household Name appear at Hull and Tarzan 5 at Coventry. The Birmingham support is not yet confirmed.

After these dates, The Au Pairs go into the studio to record an album, and they'll be headlining a major tour in May to coincide with its release.

FUN BOYS STAY MUM

Neville Zips the lip.

THE FUNBOY THREE have been forced to cancel plans for an extensive British tour, which was being lined up to coincide with the release of their debut album on March 5. Not only does Lynval Golding feel that he won't be fit enough to undertake such a gruelling schedule, so soon after sustaining serious injuries in an unprovoked knife attack last month, but the band have suffered a further setback with singer Neville Staples being out of action.

Staples is in hospital for an operation on his nodes — which, in effect, is to rectify the thickening of the vocal chords. It's a fairly common complaint amongst singers, and the operation is perfectly straight-forward, but it rendered Staples totally speechless for nine days. He's also been instructed to rest his voice for at least two months, and he'll be taking special voice therapy and singing lessons to ensure that he doesn't damage his throat again.

Meanwhile, Golding continues to improve, and is now likely to be the first of the two invalids to be ready for action — and the trio are determined to compensate for the cancellation of their March tour by going on the road as soon as possible. Chrysalis are, however, going ahead with the March 5 album release — it contains 11 tracks, including four with contributions from Bananarama.

Police ready for Freddie

THE POLICE have joined the crusade to save Sir Freddie Laker, claiming that their success — in no small part — is due to his initiative. They are donating the proceeds of one of their LA concerts this week, at the 20,000 capacity Fillmore Stadium, to the Laker fund — and they will be appealing on his behalf throughout their current US tour, with a view to raising £100,000.

Police manager Miles Copeland contends that there would be no Police without Laker. He explained: "When they started three years ago, it was only due to the cut-price fares that Laker introduced that I was able to send the band to the States — since then they've flown the Laker airbus continuously across to America. The least we can do is reciprocate all the help that he has given us."

'Hedgehog Sandwich'
Album: REB 421 Cassette: ZCF 421

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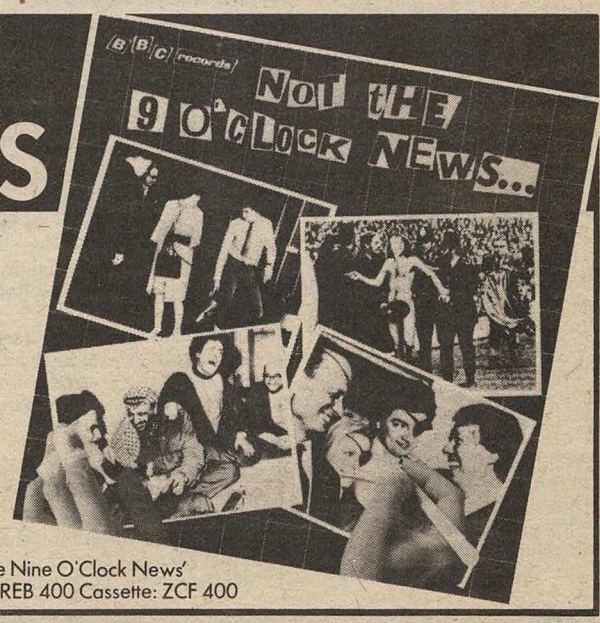

'Not The Nine O'Clock News'
Album: REB 400 Cassette: ZCF 400

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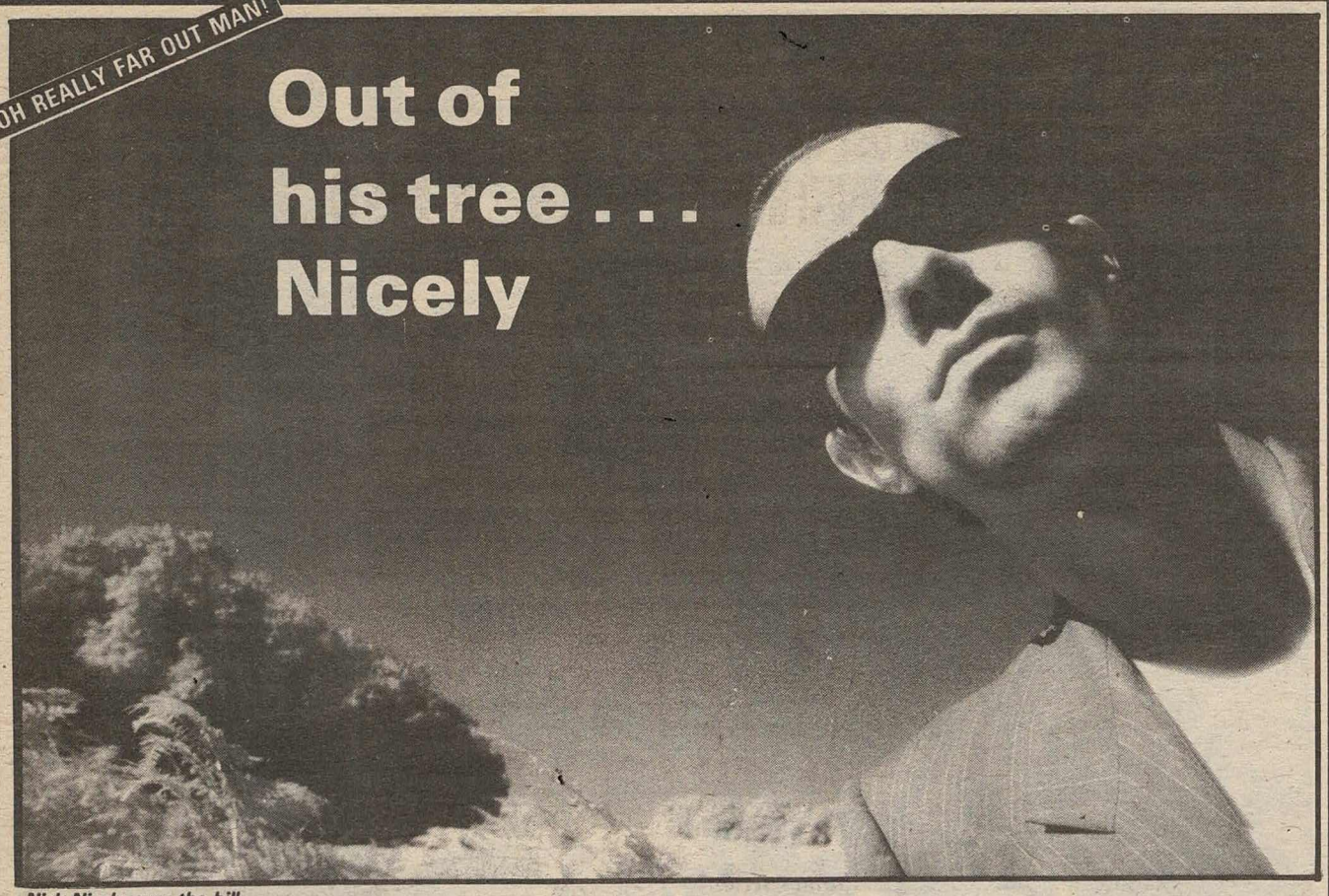
OH REALLY FAR OUT MAN!

Out of his tree . . . Nicely



Nick Nicely over the hill.

LET ME take you down, cos I'm going to . . . *Hilly Fields?*

Quite why this obscure South London park should have inspired the best psychedelic record made since the '60s, well, that's a mystery known only to its maker, a man named Nick Nicely. His EMI single, 'Hilly Fields (1892)' to give it the proper title, is a beautiful and baffling exercise in DIY weirdness. Multi-layered, lovingly-crafted and endlessly complex, the song could come straight off 'Magical Mystery Tour', and the truly shocking thing is that it's every bit as good. Like, far out.

Nick Nicely is an enigmatic figure who prefers to forget his past, although the press release goes so far as to reveal he was born in Greenland. Most of the '70s saw him holed up in his suburban bedroom, laying the fantasies of his imagination on to tape. By 1980, he'd scraped the finance to put out an indie single — the quirky, electronic 'DCT Dreams'. But soon after, he was entranced by a new project. Putting all his meagre resources ("everything in my flat that wasn't nailed down, I sold") he spent six solid months on 'Hilly Fields (1892)'. EMI picked it up, the reviewers put it down, but I love it and it's getting airplay too.

A single-minded individualist, he knew nothing of London's "psychedelic revival", but pursued his own obsessions, privately. The song's lyrics are vague, but intriguing, and ghostly — Nick can't explain them, but tripping into a late-Victorian psychedelic time-warp gets you some of the way there — a mix, to my mind of *Picnic At Hanging Rock* and that old, old David McWilliams classic 'The Days Of Pearly Spencer' (remember it?).

Having worked this elaborate homage to '67 Beatles out of his system, Nicely has gone back to his bedroom, his synthesisers and drum-machines (and the odd cello-playing friend) to work with fingers crossed. Future tunes will be more openly electronic, "but still *random*, not all pre-programmed". I'll be waiting.

— PAUL DU NOYER

ALTERNATIVE PRINT

A DIVERSE and healthy read is *Collusion*, a 40 page left field music magazine, the second issue of which is now on sale.

Subtitled "putting music in its place," *Collusion* offers a lively alternative to the proliferation of exploitative and trivial pop publications presently dominant on the newsagents' shelves, without ever becoming pedantic in its approach.

The latest issue features interviews with Motown session guitarist Carol Kaye, experimental composer Gavin Bryars and independent film maker Jeremy Marre, whose movies of Third World music includes documentaries on reggae, salsa, Nigerian, Brazilian and Romany folk traditions; a singularly interesting study on song in Hindi cinema by sometimes *NME* contributor Sheryl Garratt; plus articles on Northern Soul, bebop, cajun, Japanese Enka ballads, gospel saxophonist Vernard Johnson and more. Also featured is a column penned by Lol Coxhill and entitled "The Artist's Manipulation of the Media", written in that certain wry style often employed by literate musicians, witness George Melly and Benny Green.

Promised thrice yearly, the Feb-April issue *Collusion* costs 80p and is available from 114 Philip Lane, Tottenham, London, N15 and from discerning retail outlets everywhere.

— PENNY REEL

Illustration from Collusion

Tales of the big flop

IRATE AND DISAPPOINTED supporters of UK Subs, Red Lipstique (the latest Jock McDonald/Bollock Bros. venture) and The Mo-Dettes will be interested by the machinations which brought about said bands' non-appearances at recently-opened Soho venue, The Circus.

The Circus is actually the Windmill Theatre, is owned by the renowned Paul Raymond Organisation, and was, until recently, the home of various nude entertainments. Pending the possibility of turning the theatre into a restaurant, Raymond had decided to run rock gigs there on an experimental basis, under the management of his son, Howard.

An intimate, tastefully decorated establishment with an all-seating capacity of about 300, the place has had its problems. On its opening night, the bass-playing of Human Condition's Jah Wobble resulted in the ceiling of a basement sauna parlour caving in. Furthermore, persons viewing Richard Briars in *Arms And The Man* at the Lyric Theatre which backs on to The Windmill were none too pleased at the intrusion of rock music reverberating through the walls.

At about 6.30 pm, on January 29th, the UK Subs, whilst conducting their soundcheck, were informed that their gig was off. Reasons given were complaints from the Lyric, rumblings from local residents, and intervention from the Greater London Council. Result: lots of UK Subs fans confronted by a locked door and no explanations. Not even a note on the door, according to Subs' manager Alastair Primrose. Subs' singer Charlie Harper is unhappy about it too: "I just had this feeling I wasn't quite getting the truth." Primrose and Harper both claim, also, to have reached an understanding with the venue that all seats would be removed, and were assured that the GLC Fire And Safety Dept. had given the OK. But at the time of cancellation, there was no sign that seats were leaving.

For their part, the GLC confirm that the Lyric Theatre had approached them (no local residents mentioned) but that they had not become involved because agreement was reached between the adjoining establishments. Hence, the cancellations must have been "a unilateral decision by The Windmill themselves." They also confirm that they endorsed the removal of seats.

It must be said that the GLC would have had to intervene on behalf of the Lyric, had they and the Windmill not sorted it out between them.

Both Red Lipstique's agent, and The Mo-Dettes' manager, confirm that the same variety of reasons were given for their gigs being cancelled.

This is not much consolation for Mo-Dettes fans who turned up on Saturday night, though, particularly if they took the advice of London 'what's-on' guides *City Limits* and *Time Out* both of whose gig listings stated that punters should 'check in' with The Circus/Windmill before setting off. No-one was picking up the phone. In fact no-one's picked it up for days, and Raymond Organisation HQ haven't been much help either.

Still, The Circus *could* be a useful and different venue for rock gigs, and John Doolan of SUS Promotions, who's been lining up the bands, is confident that once soundproofing work has been carried out and a better PA provided, The Circus will become a permanent fixture. In fact he's got Tom Dolby, S Strange and R Jobson, and Trimmer and Jenkins lined up for a proposed re-opening in March, and expresses plenty of confidence in the Raymond set-up.

Meanwhile, though, the Subs and The Mo-Dettes would like their cancellations fees, and the fans would like a bit more consideration. Over to you, Howard.

— DAVE HILL

OOPS ... following our obituary for blues maestro Lightnin' Hopkins last week, in which we stated there was only one recording of the man's work available in the UK, ('Lightnin' Strikes' on Charly), we received two albums from Sonet to put us straight. The first, 'The Legacy Of The Blues Vol 12' is a '74 session produced by Sam Charters (and featuring a track called 'The Hearse Is Backed Up To The Door'); the second collection from the Speciality archives features Lightnin', Smokey Hogg, and John Lee Hooker, and is called 'Hooker, Hopkins And Hogg'. Doggone.

ARE THE Blues alive and well? Record company activity and a new generation of R&B bands and fans indicate that there's still life in sweet home Chicago.

A new Scottish fanzine, *Pickin' The Blues'*, intends to fill the gap in blues publications created by the infrequent appearance of *Blues Unlimited* and *Living Blues*.

Issue one features an intriguing review of the recent Otis Rush gig, a Sammy Myers' discography, a news section and informative record reviews. *Pickin' The Blues* hopes to publish ten issues a year and is available from M. S. & F. A. Harris at 57 East Main Street, East Calder, West Lothian, EH53, Scotland. A five issue subscription will cost you £1.75.

— RICHARD KRYZAK

OVER THE TOP DOWN UNDER

Hunters & Collectors with fans *Pic: Grant Mathews*

Hunters & Collectors — Oz goes tribal

It had to come and it has — the white Australian version of jungle rhythms. Hunters and Collectors hail from the steamy rain forest of downtown Melbourne, and are currently the hottest combo drumming up the storm clouds over Oz's nascant music scene. They recall the all out rhythm attack of Pom bands like Pigbag, and the parallels between the respective bohemian scenes of Bristol and Melbourne are closer than their ten thousand miles apart might suggest, and share something of the same simultaneous looseness and commitment.

"It would be hard to be in this group without being reasonably intense about it," observes percussionist Greg Perano in his slow drawl. "I mean, we're probably fairly *obsessed* with it." *(Is this Oz humour or am I missing something here? — Ed)*

On a good night the H&C rhythms even manage to persuade the Oz crowds to get on stage for a spontaneous free for all, no mean feat when you think that Aussie punters en masse are as lively as a Kodak on valian. It's not so much fever as all-out guerilla warfare.

— ROZ REINES

One pose they don't teach at Girlschool.

Pic: Anton Corbijn

portrait of the artist as a CONSUMER

KELLY JOHNSON

33s
Electric Warrior ..... **T. Rex**
Abbey Road ..... **The Beatles**
Never Mind The Bollocks ... **The Sex Pistols**
Next ..... **Alex Harvey**
Sunburst Finish ..... **Be-Bop Deluxe**
Aladdin Sane ..... **Bowie**

45s
Europa & The Pirate Twins .. **Thomas Dolby**
Tell Me Something Good ..... **Rufus**
I Know What Boys Like ..... **The Waitresses**
Sound Of The Crowd ..... **Human League**
Wuthering Heights ..... **Kate Bush**
Virginia Plain ..... **Roxy Music**
Touch Too Much ..... **AC/DC**
Quiet Life ..... **Japan**
Please Don't Touch
Motorhead/Girlschool (Us & Them!)

BOOKS
The works of Dylan Thomas
Magus ..... **John Fowles**
Poetry of Stevie Smith
Science fiction and poetry

FILMS
2001 A Space Odyssey
All Marx Bros
Return Of The Pink Panther
Time Machine
Stevie
Scum

TV
All wildlife programmes
Not The Nine O'Clock News

THE REAL REEL!

See James Brown before *he* knew how good he was? Well almost. The Wider Television Access Group have sheduled several showings of a particular soul circuit evergreen originally titled *Gather No Moss* when it was released in '64. If you don't know what I'm talking about, you'll never be able to assess what you've missed (for starters, Jan and Dean on *Skateboards*, The Supremes smoking their way through 'Baby Love' and 'where Did Our Love Go', six of the most famous Stones when they really rolled clips ever filmed, Chuck Berry agitating to lower the age of consent, and much more Marvin Gaye, gone-but-not-forgotten heartthrob Lesley 'It's My Party' Gore, Gerry and the Pacemakers, Smokey Robinson and the Miracles). Besides, it's in *Electronovision!*

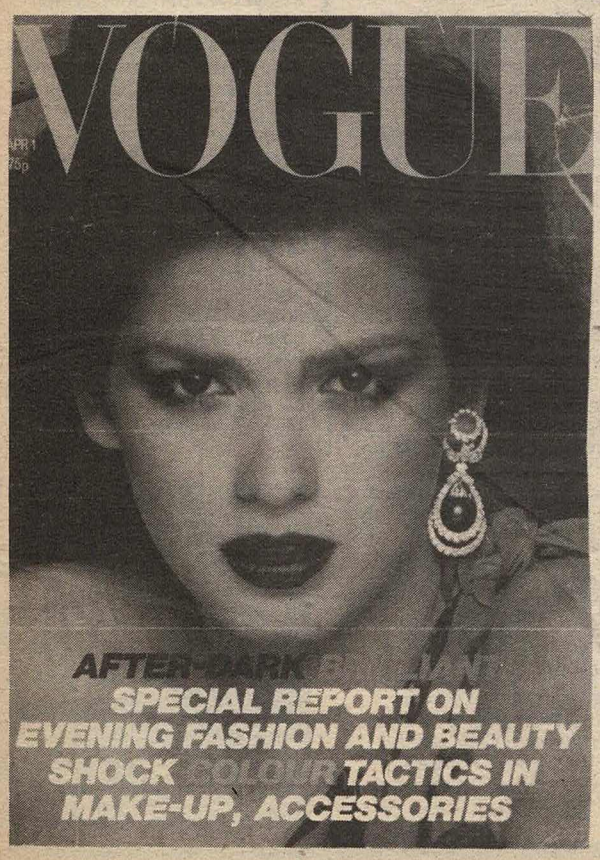
Stick your Tom Tom Club album where the bongos belong and hie along — this is THE classic. To be shown Saturday, 13th Feb at 1, 3, 5, 7, 9 and 11.15pm at London's Scala Cinema; tickets £2.75. Also, for fans, the Scala themselves will be showing 1972's 'Born to Boogie' on Feb 12th — directed by Ringo Starr and featuring none other than Marc Bolan, with a guest appearance by — gasp! — Elton John.

CYNTHIA ROSE

Mid 60s Supremes and razzle dazzle.

COPYCAT CORNER

IN LEAGUE WITH VOGUE



Take one vintage *Vogue* cover. Take a cut-out paper square. Place the latter on top of the former, and whaddya got? You got a DIY Human League album cover kit, that's what.

THE D-I-Y 'DARE' COVER

This, at least, is the claim of our correspondents Ian Craig Martin and Martyn Ware, alias 2/17ths of a certain Heavenly combo. "By the way," they add in their letter, "the April referred to is April 1979. Can it be that Mr Oakey waited two years in the hope that nobody would notice? I think we should be told . . ." Miaow!

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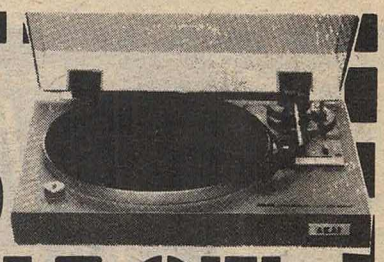

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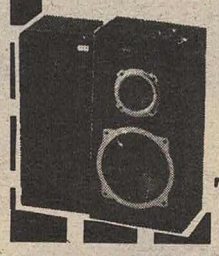

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Depart 21st, return 23rd March. Box 10.

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Photo: Denis O'Regan

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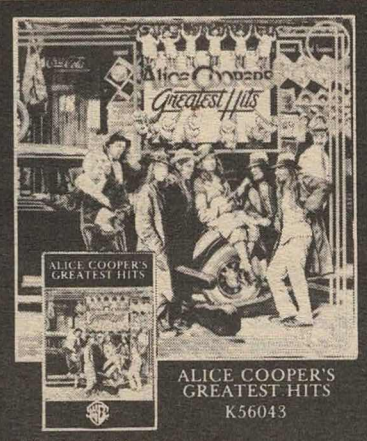

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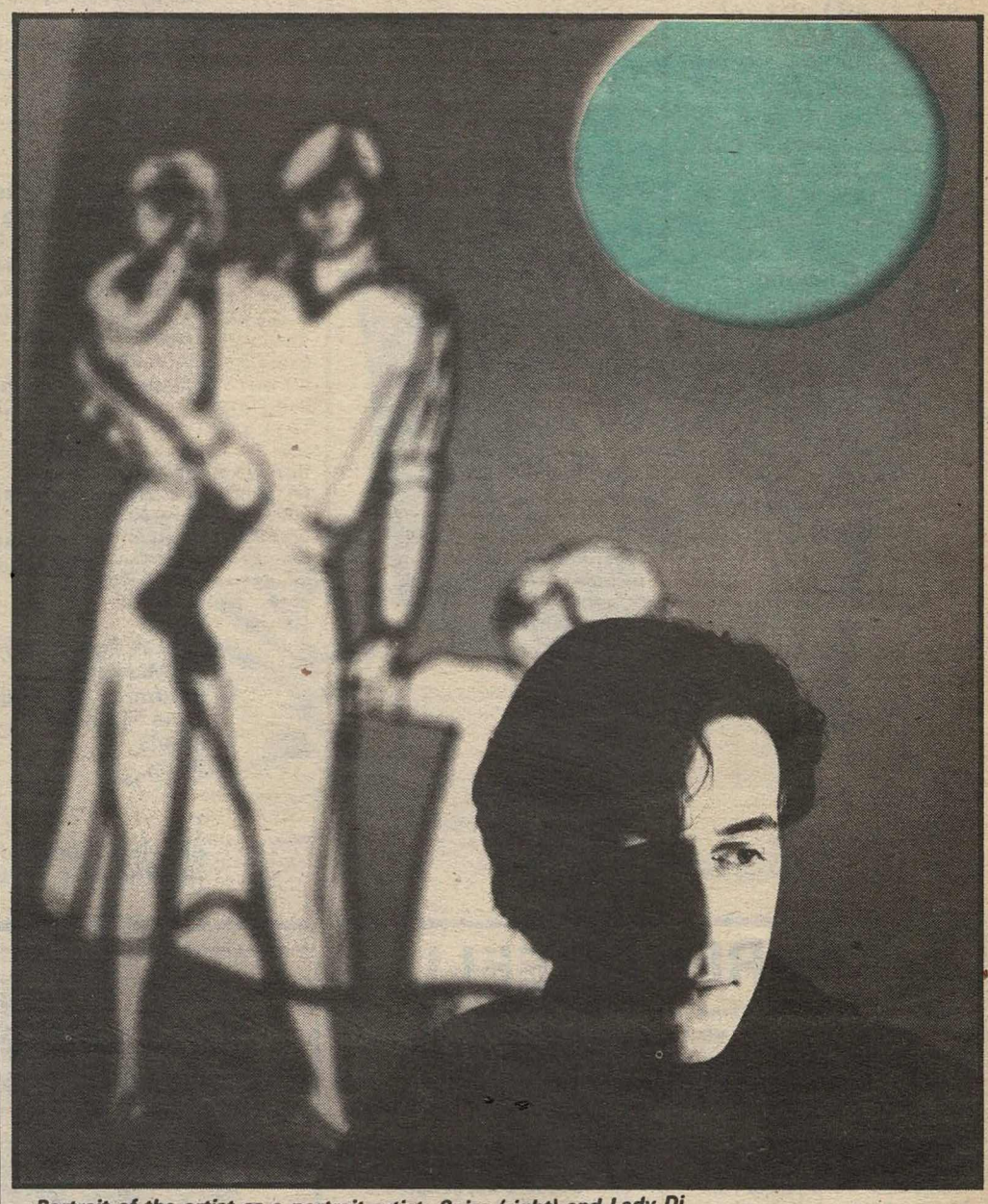


Portrait of the artist as a portrait artist: Spizz (right) and Lady Di

PLUTONIUM BLONDES

JUST ABOUT the time you were pondering if you could possibly afford to switch on the second bar of your electric fire during the latter days of last month, the Scottish Campaign to Resist the Atomic Menace (SCRAM) were calling public attention to the fact that although "the South of Scotland Electricity Board's generating capacity now stands at over 80% (this recently caused the closure of Scotland's Invergordon smelter), plans for the proposed nuclear power station at Torness, East Lothian plod on.

There is no public indication of what's going forward behind the screens which surround the Torness site, so SCRAM unveiled their own informative sign on January 29th. They had the support of actress/activist Julie Christie, folk singer Ewan Mac Coll and Peggy Seeger, Scottish Nationalist Party vice-chairperson Jim Sillars, and six outspoken members of the Lothian Region Labour Group.

The South of Scotland Electricity Generating Board managed to add a sign of their own to the scenery by the following Monday, but our sources report it is "not very informative and also is inside the gate, so that one can still drive along the A1 without any official indication of where Torness is." They report problems from disgruntled lorry drivers who've hurtled past and "driven right up to the north of Scotland where there's a place called Torness that IS on the map!"

The SCRAM sign had to be "protected from harm" by two women who volunteered to camp out beside it for a few days, and the intrepid *Glasgow Herald* forged a new reputation among nationals as the only non-local paper who deigned to send a photographer. Odd, really, when you consider that the highly-touted power it is proposed to produce from Torness will supply the South of Scotland Electricity Board with more than twice as much electricity as is ever needed — even on days colder than we've seen this winter. Shouldn't a few more folks be told? (SCRAM can be contacted on 031-225-7752, or via 30 Frederick St, Edinburgh EH2 2JR).

Sanity's February/March issue is now out and this time for 40p you can own an original Conrad Atkinson *(NME 5.12.81)* artwork, as he donated the cover design, a very moving one. You can also hear from the new female chair person of CND, Joan Ruddock, and from Youth CND activist Annajoy David. And — important! — you can tune in to the debate about how campaigns against nuclear bases in Britain go about fighting fears over job losses.

'Job Risk and Industrial Decline' is also the subtitle on a new CND pamphlet which tackles the same question. *The Arms Deal*, by Tim Webb, follows up the TUC's historic '81 resolution at Blackpool (to call for unilateral nuclear disarmament) by an investigation of the question which has to be asked: *"Does* high arms spending create jobs?" After a digestible discussion of the hard times and the hard sell they encourage, as well as comparisons with other countries and considerations of the unions and the decline of production in Britain, Webb concludes that "in general, high arms spending does not

Pic: Alan Chow/Scram

PAUL TICKELL hears how Spizz got his energi back after The Spizzles fizzled out. Pictures by DAVID CORIO, painting by Spizz

LAST YEAR Spizz got depressed. A&M dropped his band Spizzles (formerly Athletico Spizz '80 and, before that with Rough Trade, Spizzenergi and Spizzoil) and declined to take up a three-year option — all this in spite of the label having assured Spizz that (his words) "they loved nurturing new talent".

He spotted the big heave-ho coming, but he was depressed by more than that last year. There was the final poorly attended tour — and even when people did turn up, they didn't seem to have the money for a ticket.

"Right now all over the world things seem to be changing in a big way, and making records seems to have no part of it. But music is still the best environment for me — instant, shallow and trashy."

There's a hint of comic irony to everything that Spizz says. If he gets depressed, he's certainly no depressive. You've also got to remember that his music is often tongue-in-cheek and purveys a manic *joie-de-vivre*.

With A&M, though, he seemed to be running out of these qualities. But not immediately: the 'Do A Runner' album seemed like an exhilarating continuation of the Rough Trade material, as did singles like 'Hot Deserts' and 'Central Park' combining mysterious uplift with a more deadpan, down-to-earth feel. However, the second album 'Spikey Dream Flowers' wasn't in this class.'

So what happened to the band who could sell out the Marquee for a week when the capacity was still 900 a night?

"The numbers in our fan club went up, but our popularity waned. It's hard to gauge why . . . maybe we got too much into the thing of being A Band and went up our own musical arseholes, trying to be too subtle too quick.

"Some people said that we were too gimmicky," continues Spizz referring to the constant change of names, logos and mildly futuristic stage clothes, "but we thought there was something we could latch on to with every record — nothing as strong as a concept: we never went total like Devo."

Perhaps what really set Spizz back was the complete lack of radio play. This meant that the "fizzy pop idea" behind Spizzles — with plans for *Top Of The Pops* and videos at the ready — went very flat . . .

BUT DON'T let's get depressed: Spizz has returned with Spizzenergi, Mark 2. Rough Trade asked them back, prompted by an Italian indie who decided they'd like to put out a collection of early 45s.

The Rough Trade compilation, due out in February, will open with '6000 Crazy' (written in '77 and recorded in '78) and go on to include old favourites like 'Where's Captain Kirk' (a label best-seller at 80,000 copies). This early material didn't quite stretch to an album, so the reconvened Spizzenergi have added two new tracks, 'Megacity 3' and 'Work', both a wonderful mixture of wonderment and mundanity.

Spizzenergi won't be operating like a band but more as "a collective", as Spizz tentatively puts it.

"It's basically a pool of musicians, existing for Spizzenergi but also our own solo projects."

The rest of the line-up includes Pete Petrol (Spizz's first guitarist), the first drummer Brian B Benzine, Jim Solar on bass and — the only complete newcomer — CS Gas on guitar.

Their leader and vocalist is writing hundreds of songs and discarding a good proportion of them "because they don't seem to be original: that's what puts me off writing, the feeling as if everything original has already been done."

Spizz writes fast. The songs come out instantly. Rarely does he re-work the structure or "do the Burroughs thing" and re-arrange lyrics. Don't lap up the literary references: Spizz is no great reader. He's too busy privately finishing the art education which was punkily interrupted by *"do it now '76ism"* when he was doing Foundation at Solihill Tech. At that time his masterwork was a large canvas entitled 'TVC 15', sourly inspired by Bowie's fascist salute at Victoria Station.

His current painting is also "heavy political". He's putting together a triptych boldly linking Lady Di, the papacy, and Nazi Germany.

It's all there, notions of (Aryan) family life and pure (Royal) blood, and the way they fit in with religion, fascism and Stalinism. Spizz's ideal is to put his work in an exhibition where there'd be simultaneous videos going of the Royal Wedding, Siberian labour camps, and '30s Brownshirts.

Spizz's anti-royalism etc sounds positively charming as he makes yet another cup of tea. The hardened tea boy gets through about 20 cups a day. In fact, his flatmates gave him 2000 teabags for Xmas, a nice practical present for someone who's not too well off. He's been reduced to judging fancy dress competitions at the Venue, but at least he got more money for that than he did for Spizzenergi's live re-emergence.

"The gig was an experiment that turned into a whale of a time. But next time it'll be less of a reunion, more of a performance."

They'll be introducing a lot of new material as well as freshening up those old Spizz classics.

"We never like to disappoint people coming to hear 'Captain Kirk'. *I'm* not sick of it."

A good song, like a quality teabag, shouldn't wear out.

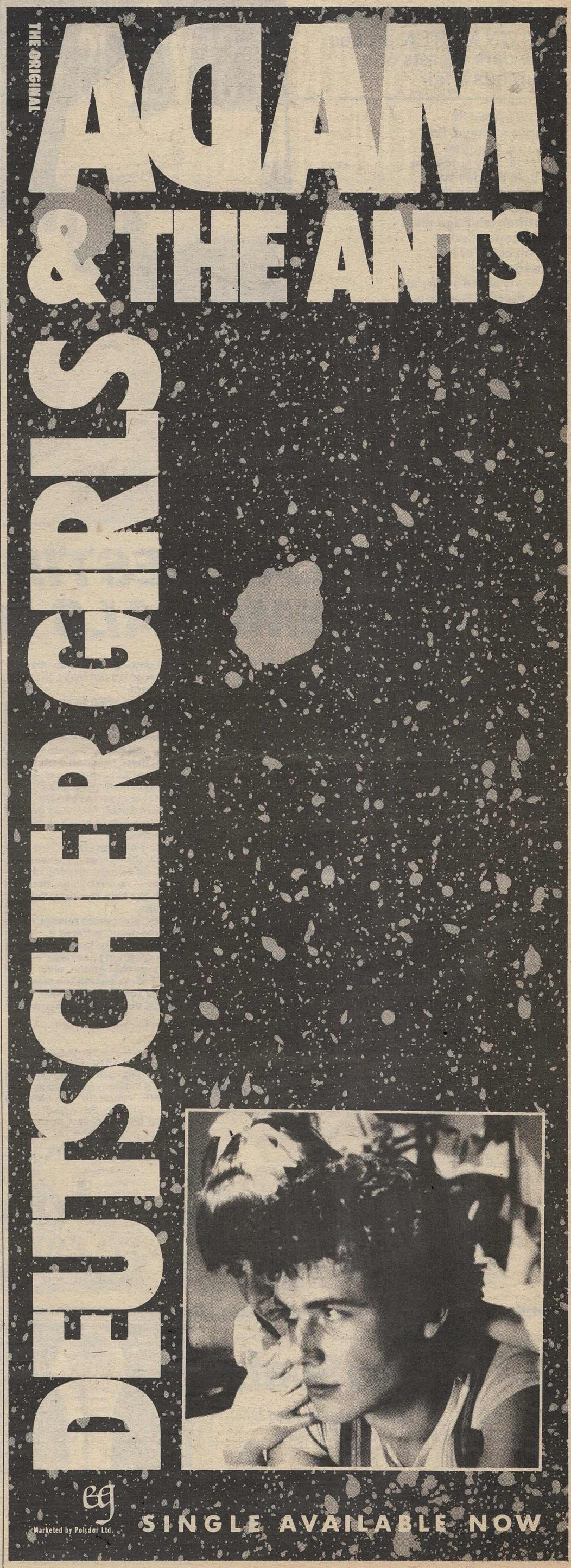
create jobs, though specific orders can allow jobs to be temporarily created or retained", He discusses how *this* allows people to be forced into an acceptance of grossly distorted priorities where, as US arms salesman Frank Jonas tells him, "We are certainly in a hell of a business when a fellow has to wish for trouble so as to make a living." Both *Sanity* and *The Arms Deal* (50p) are available from the *Campaign for Nuclear Disarmament* at 11 Goodwin St, London N4.

CAST presentations, recently at work with No Nukes Music, have a couple of upcoming dates of interest: Friday Feb 12 and Friday Feb 19 when they present their 'New Variety' packages at the Old White Horse pub in Brixton (261 Brixton Rd SW9). The first evening is headlined by Controlled Attack — a performance group emanating from the former East End Basement Writer's Group, supported by poet/mandolin minstrel Attila the Stockbroker, former Belt and Brace Theatre Company member Eileen Pollock and folk-rock dance band Traitor's Gate. Eve Two is headed by 'satirical double-act' Maggie Fox and Helen Lederer, and supported by Ghanaian poet Rauf Adu, London feminist theatre group Spare Tyre and jazz-funk band Mr Clean. The doors open at 8 and tickets are £1.50 or 90p with NUS or UB40. Showtime: 8.30.

— **CYNTHIA ROSE**

Lowry

"It's all part of his act, Chief — he bites the heads off long-haired heavy metal musicians."



GAVIN MARTIN probes the dark secrets of a dubious affair

CLANDESTINE REMOVALS OF THE PAST

Ian Page flashes an ankle for photographer Peter Anderson as Dave Cairns looks on aghast.

SECRET AFFAIR interviews have, I'd venture, changed considerably since the group's heyday two years ago. Then the vitriolic outbursts of frontman Ian Page were easily construed as clarion calls for lost teenage souls.

Quickly hailed as one of those dreaded 'spokesmen for a movement' (alongside Pursey, Weller and Strummer) Page's eloquent prose invariably backfired on him. He'd issue forth for the standard hour or so and then writer's would hurriedly resign Secret Affair to the dumper — media whipping boys, chief perpetrators of the reactionary Mod fraud, Soho slummers, symbolic of Thatcher era thinking . . . and so on and so forth.

Now, Page is considerably more cautious, protective of the group's history, having realised that it's not all a game of real life pied pipers and, hey you guys, we've got a living to make.

Ian Page was 19 when Secret Affair came out with all those fanciful notions about youth finding themselves, a 'Time For Action', a time to do a 'New Dance'. He's now 21, enjoys listening to Eno and classical music and reading books. His sentences are often punctuated by a nervous burst of laughter. He's still greatly suspicious of the media, rock journalists in particular, and while he eventually assumes his natural position as the group's spokesman, he spends the first 15 minutes of the interview pacing the room in a tight fitting mismatched jacket and trousers.

Secret Affair have just completed their third album and I meet them at a cutting room in London's West End a few blocks from the hallowed edifices which house Radio One. The record is their first without drummer Seb Shelton who has since joined Dexys Midnight Runners ("He never drank or smoked and he was always very keen on keeping fit so I'm sure he's very happy there," says Page, sincerely). It's also the first record the group, just back from a year in America, have made away from the glare of public scrutiny.

"One thing America taught us was that we were able to walk onto a stage without one person in the auditorium knowing who we were and still get a reaction. In Britain we'd been conditioned to believe that we were popular only because we were at the head of a new fashion movement."

IT'S BEEN said that criticising someone as obviously dedicated as Ian Page is like criticising a bloke for being a plumber. Rock'n'roll is his trade and even if rock'n'roll is identified and symbolised by a repressive neo religious fervour — ethically corrupt and hallmarked by a series of insular and dead-ended platitudes — perhaps there's no point getting worked up about it because it's not really all that important.

But there again so many people seem to fall for the old rock plots over and over again and writers such as Barton, Bangs and Hoskyns seem to invest these diseased notions with a certain seriousness. So I can't help feeling indignant about it sometimes and the first two Secret Affair LPs get me on my hobby horse as much as anything.

Just when the Pistols had cleared the boards there was Page and co regurgitating the old lies — rock rebellion, the street, the kids, the night and the cults.

Their latest press release says the group suffered a decline in favour because of the 'punk credibility backlash' — whatever the hell *that* was.

"We came around the same time as The Specials which brought out two movements at the same time and the whole thing was geared to who was going to go without. For the kids on the street it was obviously easier to be a skinhead than a mod. There was a lot of weak bands around but we sort of took the brunt of it, labelled the joke of the year. I mean don't you think we were treated unfairly?"

Maybe it was just desserts for the way you encouraged violence in your music.

"Violence!?" he screams aghast.

You remember: *"I'll slash the face of open summer / Crack glass in the faces of pretty young lovers."* ('New Dance').

He brushes it off with a tut. "I don't think that was really violently orientated. I don't know that it inspired anyone to violence. It was an expression of rage, someone who was confined and restricted by the environment they find themselves in. So, it's time to do a new dance."

And this new dance, what does it consist of Sniffin' glue, rioting or taking part in voluntary service?

"I think it's the idea of something new. It's moving, not staying fixed in one position as I felt the music scene was doing at the time."

Every cult gathers like leeches around a figurehead they can regale and use to fend off mutual insecurities, someone they can blame if the going gets tough. The relationship between Strummer and the punks, Pursey and the Shams or Dammers and The Rude Boys have been fraught with uncertainty, role and ego confusion: a two way mirror of conceit and deceit.

Secret Affair seemed to welcome this soul destroying, mob handled, hunt the brain cell mentality when they called their first LP 'Glory Boys' and put a poem dedicated to the East London gang of the same name on the back cover (the kindest thing anyone could say about the verse is that it acted as an inspiration to Robert Elms' when he was doing the honours for Spandau Ballet's 'Journey To Glory').

Didn't they sense the danger in encouraging the Glory Boys?

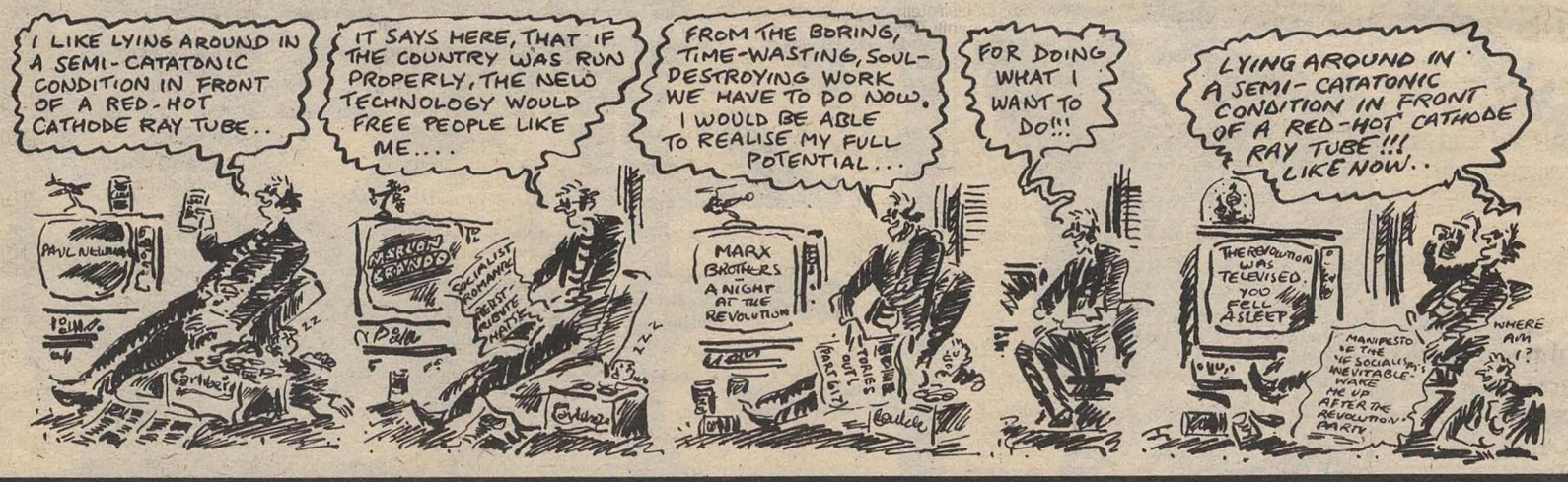
Page: "The song we first put together was 'Glory Boys' and the idea was something like the 'Ziggy Stardust' album. A united theme runs through it; we gave ourselves a basic concept. We were putting the songs together and at the same time going to these places and seeing the mod revival happening. The similarities between what we were writing and what was happening were so potent that by the time we played The Bridge House in Canning Town the kids were automatically attracted to us.

"The parallels between that and the punk thing were strong — it was just a really nice idea, the community atmosphere or whatever. But inevitably it loses its identity when it becomes a big money-spinning concern or a film like *Quadrophenia*. It changes from a bunch of individuals to a bunch of faceless people in a crowd, a real Catch 22 situation."

Exactly my bone of contention: how long does it take to realise that all your rock dreams and mythology are rubbish? All it's ever given us is junkies, cabbages and phoney social workers. It's a world which is sensibly shunned by new age music stars who see music inextricably tied with

■ Continues over

Not Only Rock And Roll — Lowry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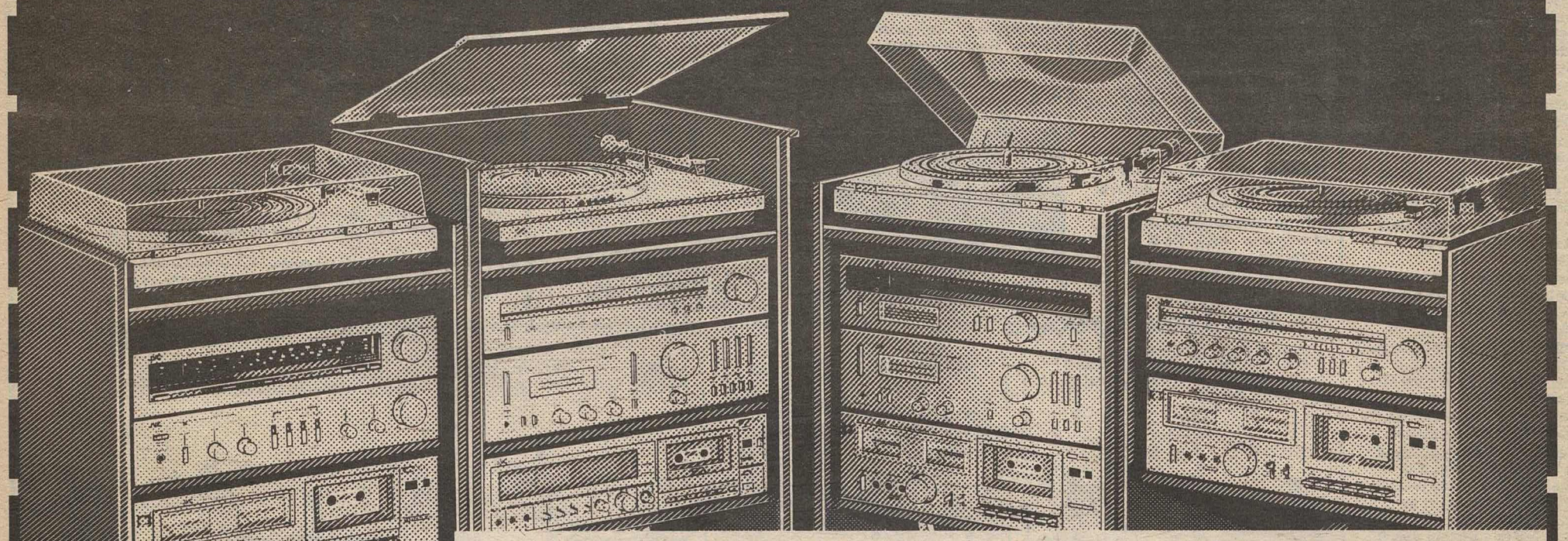

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Vaughan Williams: Symphony 5/Previn A T
Vaughan Williams: Symphony 6 & 8/Previn A T
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Vaughan Williams: Symphony 9/Previn A T
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Brahms: Symphony 1/ Sanderling A T
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Mozart: Violin Concertos 1 & 3/ Suk A T
Schumann: Symphony 1/ Masur A T
Schumann: Symphony 2/ Masur A T
Schumann: Symphony 3/ Masur A T
Rachmaninov: Piano Concertos/Wild A T
Rachmaninov: Symphony 2/ Previn A T
Rachmaninov: Piano Concerto 3/Wild A T
Rachmaninov: Rhapsody on a Theme of Paganini/Wild A T
Mendelssohn: Symphony 4/ Prokofiev: Symphony 1/ Previn A T
Mendelssohn: Symphony 3/ Masur A T
Mendelssohn: Symphonies 4 & 5/Masur A T
Jubilant Brass/ Locke Brass Consort A T
Little Night Music/Galway A T
Grieg: Norwegian Dances/ McCabe A T
Shostakovitch: Symphony 5/ Previn A T
R Strauss: Alpine Symphony/ Kempe A T
Prokofiev: Romeo & Juliet/ Leinsdorf A T
Mussorgsky: Pictures/ Ozawa A T
Rimsky-Korsakov: Scheherezade/Previn A T
Copland: Appalachian Spring/ Copland A T
Sibelius: Symphony 3/ Barbirolli A T
Walton: Symphony 1/ Previn A T
Love of Life/Rubinstein A T
Sweet Stay Awhile/Bream A T
Julian Bream & Friends A T
R Strauss: Der Rosenkavalier/ Previn A T
Shostakovich: Symphony 6/ Stokowski A T
Prokofiev: Concertos/ Perlman & Friedman A T
Bach: Transcriptions/ Stokowski A T
Khachaturian: Symphony 3/ Stokowski A T
Tchaikovsky: 1812 Overture/ Buketoff A T
Tchaikovsky: Symphony 6/ Stokowski A T
Tchaikovsky: Nutcracker/ Ormandy A T
Tchaikovsky: Symphony 2/ Previn A T
Offenbach: Orpheus/ Fiedler A T
For Bette Davis/Gerhardt A T
Lalo: Symphonie Espagnole/ Perlman & Previn A T

Contemporary

Ziggy Stardust/ David Bowie A T
Hunky Dory/David Bowie A T
Diamond Dogs/ David Bowie A T
Heroes/David Bowie A T
Changes One/David Bowie A T
Low/David Bowie A T
Aladdin Sane/David Bowie A T
Christmas/Elvis Presley A T
Paradise Hawaiian Style/ Elvis Presley A T
Harem Holliday/ Elvis Presley A T
A Date with Elvis/ Elvis Presley A T
Frankie & Johnnie/ Elvis Presley A T
Pot Luck/Elvis Presley A T
Love Letters from Elvis/ Elvis Presley A T
Elvis Country/Elvis Presley A T
Speedway/Elvis Presley A T
Girl Happy/Elvis Presley A T
It Happened at the Worlds Fair/ Elvis Presley A T
20 Golden Greats/ Diana Ross A T
Bucks Fizz/Bucks Fizz A T
Daryl Hall & John Oates/ Hall/Oates A T
Bigger than Both of Us/ Hall/Oates A T
Classic Country Rock/ Various A T
Keep on Truckin'/ Various A T
The Big Wheels of Motown/ Various A T
Great British Rock N Roll/ Various A T
Average White Band/ Average White Band A T
Soul Searching/ Average White Band A T
Red Octopus/ Jefferson Starship A T
Best of Jefferson Airplane/ Jefferson Starship A T
A Little Touch of Schmilsson/ Harry Nilsson A T
Nilsson Schmilsson/ Harry Nilsson A T
Here Comes the Sun/ Nina Simone A T
Coney Island Baby/ Lou Reed A T
Rock N Roll Animal/ Lou Reed A T
Lou Reed Live/Lou Reed A T
Transformer/Lou Reed A T
Best of John Denver I/ John Denver A T
Best of John Denver II/ John Denver A T
The Last Dance/ Stevie Wonder etc. A T
Everything You Want/ Chiffons A T
Jose Filiciano/Jose Filiciano A T
Best of George Hamilton IV/ George Hamilton A T
Sonic Attack/Hawkwind A T
Best of Shaft/Isaac Hayes A T
Jazz Funk/Incognito A T
Greatest Hits/ Waylon Jennings A T
Singer of Sad Songs/ Waylon Jennings A T
I'm In Love/Evelyn King A T
Landscape/Landscape A T
Streets of London/ Ralph McTell A T
Happy Together/Odyssey A T
The Hits of Dolly Parton/ Dolly Parton A T
You Are/Dolly Parton A T
Can I Have My Money Back?/ Gerry Rafferty A T
Fanx Ta Ra/Sad Cafe A T
We'll Bring the House Down/ Slade A T
Luminous Basement/ The Tourists A T
The Tourists/The Tourists A T
Albedo 0.39/Vangelis A T
Teen Dreams/ 50 & 60's hits A T
I Went To Your Wedding/ Spike Jones A T
Yesterday's Wine/ Willie Nelson A T
Best of Skeeter Davis/ Skeeter Davis A T
Best of Chet Atkins/ Chet Atkins A T
A Country Star is Born/ Jessi Colter A T
In Person/ Charley Pride A T
Lust for Life/Iggy Pop A T
Ain't Misbehaving/ Fats Waller A T
African Ripples/Fats Waller A T

Easy Listening

Pure Gold/Mario Lanza A T
Best of Glenn Miller/ Glenn Miller A T
Best of Glenn Miller Volume II/ Glenn Miller A T
Special Collection/ Jack Jones A T
J MacDonald/N Eddy/ MacDonald/Eddy A T
Neil Sedaka's Greatest Hits/ Neil Sedaka A T
Popular Duke Ellington/ Duke Ellington A T
Vic Damone's Greatest Hits/ Vic Damone A T
Best of Hugo Montenegro/ Hugo Montenegro A T
Henry Mancini Pure Gold/ Henry Mancini A T
Hooray for Hollywood/ Various A T
Vintage Blues/Various A T
Concerto for Clarinet/ Artie Shaw A T
Buddy Rich at Ronnie Scotts/ Buddy Rich A T
Especially for You/ Perry Como A T
Greatest Hits Volume I/ Perry Como A T
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Twenty Terrific Twangies/ Duane Eddy A T
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Comedy

Two Ronnies/ Barker/Corbett A T
Billy Connolly Live/ Billy Connolly A T
Square Bashing/ Michael Bentine A T
The Grand Prix of Gibraltar/ Peter Ustinov A T

Films and Shows

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The Producers (Springtime for Hitler)/ Original Soundtrack A T
Oliver/Original Soundtrack A T
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End of an Affair

■ *From previous page*

fiction, nightclubs, cinematic imagery, literacy and spiritual allusions — people like Adam Ant, Martin Fry and Kevin Rowland.

Secret Affair preferred the allure of the crowd, safety in numbers and the safety of heritage (they have at least six rewrites of 'My Generation' in their repertoire).

Page: "There was always the chance of danger, but I think it was more evidenced in the gathering of huge mobs of skinheads than it was at our gigs."

Cairns quickly picks up the gauntlet and charges into allegations about poor wee mods being victimised over and above the brute force of the skinhead faction by the media. Whether or not his interpretation of history is as dodgy as I suspect is immaterial, I'm just amazed that a grown man can judge everything by the metre of youth cults, that the cut of the cloth or the hair should have that much relevance or uniformity

The Pied Piper turned before he got outside the city gates but the damage had been done already.

Page: "It's a shame because the potency of some of the earlier songs, the potency of the fashion and the movement really did seem to obscure a lot of the other points we were trying to get across. It turned even the most innocent of things — just wanting to write an ordinary song about an ordinary situation so that it was interpreted in a certain way. I can see now how it happened."

SECRET AFFAIR went to America to escape from media derision and mob dangers of playing in Britain. They also brought in drummer Paul Bultitude, who'd just recently departed from failed powerslop outfit Advertising and who, even more recently, had been helping fellow Advertising member Tot Taylor set up The Compact Organization and in particular Mari Wilson And The Imaginations.

Bultitude says his main musical influences lie in '60s pop trash and he has no time for concepts; evidently this has helped precipitate a swing in the band, away from the vagaries and complications of youth anthems and cliches towards a refinement of the three-minute single with the ultimate aim being a number one single.

All these young mods, 12 and 13 year olds, they keep popping up year after year, what keeps the fascination alive?

"I think it's the dancing and the clothes; well, the clothes are really great and they're easy to wear. But one thing depresses me talking to them. They all seem so concerned with saying the *right* thing and doing the *right* thing. What I'd like to see happen is kids progressing from it, just using the basic style and concept to develop and progress. But it's stayed stationary."

Page welcomes the diversity of new pop music. He is attracted by the significant revival of the song.

"People forget that 150,000 people bought 'My World'. I'm sure there was all sorts of people who bought that, people who'd never heard Secret Affair, didn't know they were meant to think of us as a bunch of tossers but simply bought it because they liked the sound of the record.

"What mystifies me is that people still judge us in terms of two years ago. The same things are being said and the band aren't getting the chance to express themselves in terms of now. Obviously we've made mistakes but I think it's time to re-evaluate the band in terms of now."

SO SECRET Affair have made a new LP, it's got a lot more humility in the songs than before, English wistfulness rather than a manic post-amphetamine punk desperation. The group themselves admit it's not that much different from their last two and personally I'll never buy it or listen to it again. The best song on the collection is 'Lost In The Night', the single — a clean hewn, pristine guitar jangler — archaic as hell but with a certain potency and bite which sees it through.

They quietly complain of lack of promotional and financial interest from their record company — Paul and his cousin Denis Smith (the group's bass player) carry out painting and decorating work to supplement an irregular income. Somehow, a certain kind of dedication (resignation?) keeps them afloat

Ultimately Ian Page reminds me of Jake Burns — constantly whinging about the obvious, looking for the right things but in the wrong way, intelligent but without many of his own ideas, but a helluva nice bloke for all that.

And Secret Affair, well they're just a small part of a larger story — the story of rock'n'roll. And opinions are only opinions but I think it's one of the worst, most stupid, pathetic stories I've ever heard.

"Bollocks to it, we're just trying to make a living out of music mate," says Dennis.

Fair play to you sir.

FANATIC FAVES

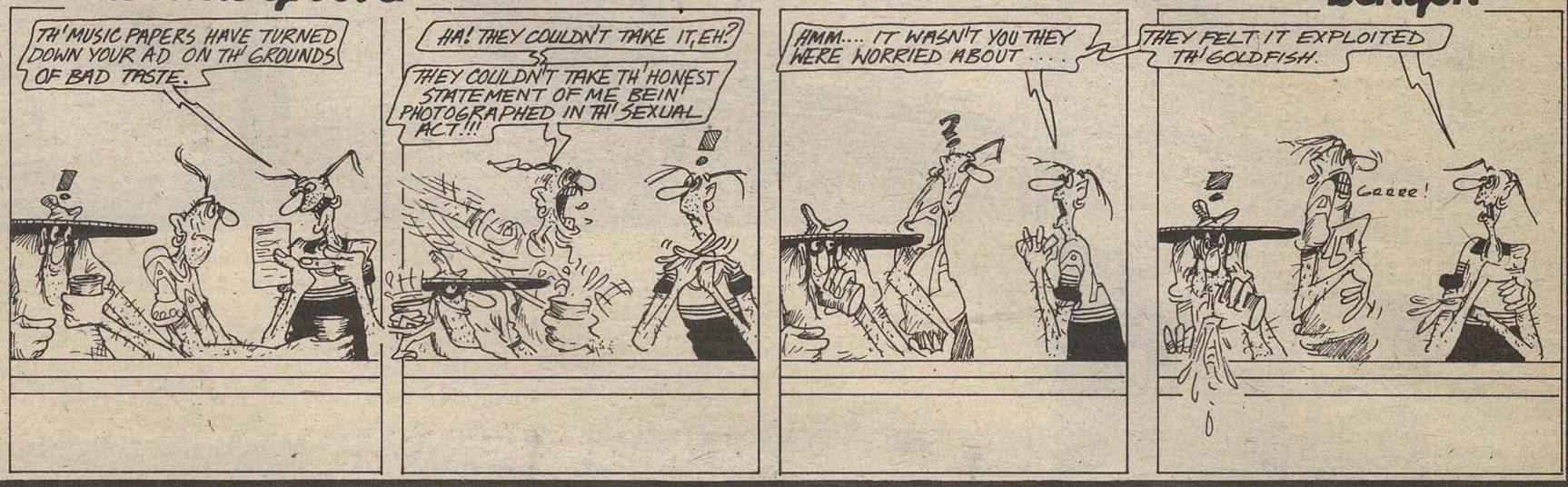
The Collectors' Chart

1. **David Bowie:** The Man Who Sold The World (Dutch Round Cover)
2. **David Bowie:** 3 LP King Biscuit Flower Hour Radio Interview
3. **Elvis Costello:** My Aim Is True/This Year's Model (Promo Pic Disc LP)
4. **The Rolling Stones:** Song Of (30 Track ABKCO LP)
5. **The Kinks:** Long Tall Sally (Promo Pye 45)
6. **John's Children:** The Love I Thought I'd Found (Promo Col 45)
7. **The Beatles:** Souvenir Of Their Visit To America (VEE Jay EP)
8. **The Doors:** Light My Fire (3" record on Hip Pocket Records)
9. **The Shangri-Las:** Leader Of The Pack (LP Red Bird Records)
10. **Elvis Presley:** For Every One (RCA LP)

Chart supplied by Luigi & The Boys Records, 22 Hanway Street, London W1.

THRILLS DESK — CYNTHIA ROSE

The Lone Groover — Benyon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HA! THEY COULDN'T TAKE IT, EH?
THEY COULDN'T TAKE TH' HONEST STATEMENT OF ME BEIN' PHOTOGRAPHED IN TH' SEXUAL ACT.!!!
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TUES 16TH FEB. BUSKING AROUND GLASGOW – MORNING, AND AFTERNOON. GLASGOW THIRD EYE CENTRE – EVENING.
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THUR 18TH FEB. LEEDS, WAREHOUSE – EVENING.
SAT 20TH FEB. BUSKING IN SOUTHAMPTON – AFTERNOON.
SUN 21ST FEB. LONDON–LYRIC THEATRE HAMMERSMITH – EVENING.
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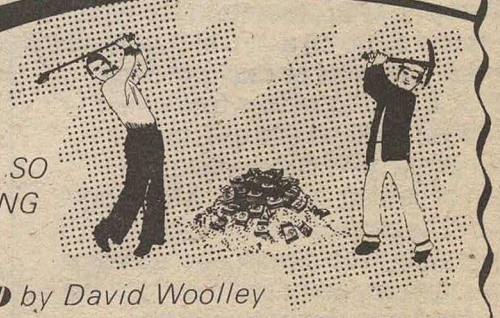

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24th Liverpool Warehouse
25th Glasgow Nightmoves
26th Edinburgh Heriot Watt College
27th Wolverhampton Polytechnic
28th Uxbridge Brunnel University

March
3rd Huddersfield Polytechnic
4th Preston Warehouse
5th North Staffs Polytechnic

respond records

BEHIND CLOSED DORS

Paul Du Noyer meets Adam Ant's Fairy Godmother, Diana Dors Pix: Anton Corbijn

ALL OF A SUDDEN, Diana Dors seemed to be everywhere. Fairy Godmother on Adam Ant's video, majestically magicking the lad's infiltration of English show business (junior division), or sitting in with him on the Russell Harty programme. Staring out from station bookstalls on the cover of her new autobiography. Even on the radio, crooning her first record in 20 years . . . the single which won her that ultimate accolade, an *NME* Single Of The Week, awarded by Julie Burchill.

Which, I think — I'm not sure even now — is how I came to stand before the high wooden gates which hide the house where Diana Dors lives. A big, plush house in the sort of woody stockbroker suburb that seems to have invisible "Private — Go Away" signs, at every turn. The sort of gates which open by remote control, once you put the right words in the entry-phone.

Anyhow, they opened, and we walked in the house, looking for the room where Diana Dors might be.

All of a sudden, Diana Dors *was* everywhere.

"Hello!" she said, and we spun around, to be hit by the radiant charisma which Stars used to have, the stars of long ago. I swallowed. Even Anton Corbijn shrank to four foot six. A bit out of my line, this job, me being more used to mumbling thugs in leather jackets.

Here was a *real* Star. Everything in the room seemed pink or gold. The carpets didn't just reach the wall, they went all the way up to the ceiling. Really. I sat down in a chair and thought it might swallow me up.

She was nice enough, though — a true product of the Rank Charm School, class of'49. And being *NME*, all was warmth and gratitude.

"You weren't the person responsible for that fantastic thing they wrote, were you? If you were I must get down on my knees and thank you. I mean, if I *died* they couldn't give me a more glowing

CONTINUES OVER

DD

FROM PREVIOUS PAGE

testimonial!" She laughs. "In fact, when I do pop off, well there's no way I shall get anything as good as that."

That was nice, in fact *she's* quite nice — currently basking in a mini-revival of national affection for one of Britain's more indomitable institutions. But then, as a hundred half-remembered tabloid banner splashes testify, she's no stranger to publicity. It's questionable whether Diana actually hit the headlines, or whether they hit her. But one way or the other, she's survived more than three decades of them, to come up older, wiser, but smiling bravely just the same.

Her newest book, *Dors By Diana,* recounts the whole saga in some painfully honest detail — the affairs, divorces, bankruptcies, private griefs and public scandals. Her early English films are mostly forgotten now (although she's always had her admirers, like Olivier for instance, when it come so serious acting: her career has ricocheted betwen panto and *Oedipus,* up and down from Las Vegas to working-men's clubs). There were fabulous years in Hollywood, as austerity-ridden '50s England's answer to Marilyn Monroe. And always publicity — like the time she rode through Venice in a mink bikini . . . you might recall the play they wrote about it; it was called *Grab Me A Gondola.*

Now, at just a little over 50 years of age, the former Miss Diana Fluck, from Swindon, is busier than ever, albeit in a more placid manner. On her wall, the painting of a pert '50s starlet contrasts with the motherly woman sitting opposite me: the *glamour* is undeniably there (after all, there are *pictures* to be taken!), but it's of a different variety — ripe, and slightly regal.

Rather like horse-racing, Diana Dors belongs simultaneously to the lower classes and the aristocracy. In fact she detests the respectable middle classes she came from, the land where the lace curtains twitch, and sober folk tut-tut over the immoral escapades of the famous. She's the "Queen" figure that does a turn on Saturday nights: down to earth, but stately with it. A very dignified vulgarity.

TELL US HOW you come to be involved with Adam Ant.

Well, Mike Mansfield, whom I've known for many years and worked with occasionally, rang me up last summer and told me he was planning to do this video film with Adam in conjunction with his forthcoming single 'Prince Charming', and that Adam saw me as his Fairy Godmother, and didn't want anyone else to play his Fairy Godmother. The idea being that I descended on a cloud and waved the wand, and turned his toy car into a limousine, and his cat into a horse — I don't know, whatever it was, whatever Fairy Godmothers do — and sent him off to the ball.

And I thought it was a great idea. I wasn't exactly sure where it was at, because I'm not really in the pop world, in fact I've never been in the pop world. But having complete confidence in Mike I knew it was going to be something good.

So I went along to Shepperton Studios, where I've made *many* films in the past, so it was a very nostalgic trip for me, and we did the filming in two days. And that was it. Of course, it was on *Top Of The Pops* for five weeks — which just goes to show that anyone can get on *Top Of The Pops!* (Laughs) I mean, after 35 years in show business I get on to *that* programme. Which was marvellous for me, because it opened up a whole new world for me as far as fans are concerned.

I hear you could be on *TOTP* in your own right one of these days.

Oh I'd love to think that. I'm keeping my fingers crossed. It would be very nice. It was a kind of two-dimensional thing, really, because although I was on *TOTP,* it was because of Adam. Obviously I wouldn't have been there on my own. And I joke about it and say, Well, if I can get on *TOTP* anybody can. But it was quite an experience for me.

It was great fun do do the film, and lovely working with Mike and Adam. And, as I say, it was a marvellous thing as far as I was concerned because it opened up this great world of pop fans and pop music — if they still call it 'pop music' — and also of children. Because, as you know, Adam is incredibly well-liked, children are fascinated by him.

So wherever I go now — a little girl in the restaurant the other night, she was only about five or six, was saying, Look, there's Diana Dors! Well, she only knows me at five or six because I was Adam Ant's Fairy Godmother you see.

And of course, while we were making it — this was Adam's idea — he said, Why don't *you* make a record. Whether he'd heard the LP I did about 20 years ago ('Swinging Dors') I don't know. But that's really what gave me the idea of having a go.

And everything dovetailed because Simon Napier-Bell, who's my record producer, suddenly came into my life having seen me do cabaret in a London Club. And he had this song which Peggy Lee had done about 15 years ago, which he had been waiting to find somebody old enough to do! (Laughs) You've gotta be quite old to do this song because it's full of nostalgia. You can't have a very young person doing it because it wouldn't make sense. And I loved it, because I love Peggy Lee and I loved the song and I thought it suited me.

So within two weeks we were in the studio, and we had this enormous party to launch it. Loads of people came to that which was fascinating, because you had at the end of the record, everyone's going La-la-la, and it's a great crowd sound — and there were actors, and peers of the realm, and punk rockers, it was the most marvellous cross section of life. And also Mike Mansfield was there once again, doing a video of it, and of course if it does make the charts then they'll have something wonderful to show. I'd love to see it myself, I'm sure it really captured the atmosphere of that night. It was a great party.

YOU'RE MAKING a feature film, too, aren't you?

Yes, it should have started in February, that was in New Zealand, then it was March in Australia, and now I'm told, on absolutely confirmed authority, that it is going to be September in England and Mexico. It was written by the Monty Python team, presumably directed by Graham Chapman, and it's as you would imagine, a Monty Python type script. It's called *Yellowbeard,* it's all about pirates. They were searching for somebody like George C Scott to play Yellowbeard, somebody of that calibre.

I play Adam's mother, Yellowbeard being my estranged husband. So I'm a sort of pirate mother, he's a pirate father, and Adam not really knowing he's a pirate, or son of a pirate. It's a very funny script, I hope they get round to doing it.

You see films are very difficult these days. There's no film industry in this country, and there's no set network of people. Films are made independently as you know, and you never can be sure whether they're going to be made, until you actually get into the studio, or on location which it invariably is. So until that film is in the can, as it were, nothing is ever definite, which is a shame. But I'm sure they will make it. I spoke to Graham Chapman a few weeks ago, and he said it was definite.

And then again, my record — which *NME* made Single Of The Week, which we were all very thrilled about . . .

Do you have plans for a follow-up?

At the moment there are no definite plans, but I suppose my producer is waiting to see how it goes. Like anything else, nothing succeeds like success. I know he has plans for an album.

How about books?

Yes, I'm going to do another book, in fact I must start work on it this weekend, because I was talking to my literary agent today — with the promotion of this record, and of the autobiography, and all the other things which are going on, I haven't had time to sit down and write anything, except of course my two advice columns (in the *Daily Star* and a magazine called *Revue*). So I'm going to start this weekend. Obviously it's going to be an amusing book, but written in the first person, because I can't write a novel. I know my limitations, and I think I know what the public wants from me as far as books are concerned.

What would you say in your advice column to a young girl from Swindon, who wrote in saying whe wanted to be a star?

I would actually say, be prepared for a lot of hard work, and a lot of disappointments, and a lot of sadness. But then, that's what everybody told *me.* And when I was 14, and I left Swindon, I wasn't the slightest bit interested in listening to what they had to say. At 14, you don't really know what hard work is, and what disappointment is, and what sadness is. You can only warn people of what is to come, and hope they can cope with it when it does.

They tell me you have political ambitions . . .

(Laughs) No! Not all. I keep being asked this question, Would I like to go into politics? No, I'm far too busy to be interested in politics. I *have* said that I think I'd make a better Prime Minister than Margaret Thatcher — but that wouldn't be difficult really, would it?

Did you ever meet Ronald Reagan during your time in Hollywood?

Yes I did. Long before he left films. I suppose he always had political aspirations, but they weren't showing when I met him. In fact, I remember Ronald Reagan at a party, at Jakc Benny's, telling some of the *dirtiest* stories I've ever heard in my life. He's probably still telling them.

DIANA DORS' record — after granting me half an hour, she'd be put out if I didn't name it — is called 'Where Did They Go" on the London independent label, Nomis. A rousing nostalgia-laden ballad, it's not entirely my cup of tea — I go more for Theatre Of Hate myself. And I suspect Julie's review was more a tribute to DD herself, than to the song. Nevertheless, as middle-aged torch-songs go, I'd take it in preference to Dorothy Squires doing 'My Way' any day of the week.

For the future, there are plans to stage a Palladium-scale live show. "Very 1982," says Diana's publicist. "Lots of videos, and black male dancers. But definitely starring Diana." I don't doubt if for a moment.

Watch out for it. I'll be the div round by the stagedoor, holding a bunch of carnations.

Sounds From The East...

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See music press for details.

DJ JAMBOREE!

YELLOW MAN: Shortie (Spider Man).
RANKING TOYAN: Pants And Blouses (Grimm Ben). Last year, when an epidemic of conjunctivitis assails the mucous membranes of Jamaica's citizenry, raconteurs Ranking Joe, Lord Sassa Frass and Papa King Kong are moved to prompt comment on the "pink eye", as it is colloquially expressed. The topic achieves its apogee with 'Diseases' by Papa Michigan and General Smiley, a spirited discourse on the aetiology of not only the malady in question, but poliomyelitis and diabetes as well, and which imputes woman's vanity, ardour for jewellery and wearing of trousers the scourge, to top the island's chart. The original style of this record in turn begats 'Easies And Squeesies' by Peter Ranking and Papa Lucky, an anti litter diatribe.

Here Yellow Man and Ranking Toyan contest Michigan and Smiley's conclusions most indignantly. Mr Man is particularly outraged at the duo's implied criticism of his own confessed libertinage. *"Michigan tell you 'bout skirts and blouses,"* he says. *"Me a go tell you why the girls wear shortsies. They want Yellow Man to see their legsies,"* and then goes on to applaud taxation in a manner that would have won the approval of Mirabeau and the Third Estate,

U. Brown . . . me chat you rock.

before continuing his profligate observations: *"God send the gentle breezes that bloweth through the treesies, and lif' up the young girls' dresses, and lif' it up above their kneesies, and so that Yellow Man seesies that thing between their legsies"* to even more explicit denouement. Toyan rides the similar rhythm of 'Diseases' to declare: *"every girl have their own little choices to buy what their money can buysies."*

U BROWN: Rukumbine (GG's Hit).
U BROWN: Me Chat You Rock (Joe Gibbs Ultra Sound). Hugh Brown is a Waterhouse deejay of some standing, and during his stint with Jack Ruby's sound a few years back the island's most feted. Here his delivery is swift and sure as always, if not greatly inspired. 'Rukumbine' is a traditional Jamaican song best handled in ska mould by Chenley Dufus *circa* 1966, though given satisfactory rendition here too. 'Me Chat You Rock' is distinguished by the line: *"some model in a pants, some a model in a frock, the time so hot some a wear halter back."*

LONE RANGER: Trod Along (Jah Guidance).
LONE RANGER: Labour Ward (Busy).
LONG RANGER: Jamaican Collie (GG's Hit).
LONE RANGER: Jamaican Weed (Thrillseekers).
LONG RANGER/WELTON IRIE: Obeah Man/A Wea You Fa (Thrillseekers). The masked man is presently the most popular of all reggae toasters, hence his current recording activity. Gaining early scholarship at Studio 1, he meets with glorious accolade following his Hammer horror spoof 'Barnabus Collins' for GG, and since then has ridden off into successive sunsets with style. 'Trod Along' remembers Ranger's semitic ancestry, enslavement in Egypt and exodus therefrom alongside "Papa" Moses. 'Labour Ward' furnishes details of his nativity in Jubilee when *"born a natural deejay,"* and adopts the lyric of Ringo's 'Push Lady Push' effort on the same theme.

Both 'Jamaican Collie' and 'Jamaica Weed' are paeans to locally grown marijuana, with the former claiming *"if you use up cocaine it will buss up your brain, if you use opium it will swell up your gum, but if you smoke collie weed me say you must succeed,"* and the latter boasting the superior rhythm. 'Obeah Man' is a reproof to practitioners of diabolism, and on its flip Welton Irie toasts Barrington Levy's 'A Weh We Deh' in standard strain.

LEE VAN CLIFF: Bam Salute (Jah Guidance).
D PERKING AND LEE VAN CLIFF: Some A Chat Some A Rock It (JGM). Customary fanfare of self exaltation, featuring Leroy Smart on the 'Bam Salute' title and revisiting Triston Palma's 'Tell Me Where It Hurts' on the other.

CLINT EASTWOOD & GENERAL SAINT: Talk About Run/Healing In The Balmyard (Greensleeves).
BILLY BOYO: One Spliff A Day (Greensleeves). Local toast duo Eastwood and Saint follow up their celebrated 'Another One Bites The Dust' oink with a humorous ghost story in similar style. The flipside updates a traditional Jamaican rhyme to modern rhythm. Ten year old Billy Boyo has invited censure in certain quarters as a result of

this debut recording on the subject of a spliff a day keeping the evil away, not so much because of Mr Boyo's reference to cannabis smoking, as his simile comparing the scent of female genital orifices to that of *"an overnight rice and peas"*, as well as a debased attitude to women of Caucasian aspect. Offensive.

EEK A MOUSE: Georgie Porgie (Jah Life). The famous nursery tale regarding the plump exploits of one who kissed the girls and ran away, relinquishing an idiomatic performance from Eek A Mouse and issued on a 10" pressing. Recommended listening for Billy Boyo.

BRIGADIER JERRY: Wicked Situation (Ises International): A diasporic lament. The Brigadier speaks of brutalisation, exploitation, sufferation, confusion and advises *"black people must live in love and unity i-tinually'* precursory to his Chichester retirement and letters to the *Times* on the same subject.

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REVIEWED BY TONY PARSONS

SINGLES

SINGLE OF THE WEEK
GIL SCOTT-HERON: Storm Music (Arista)
The revolution will not be videotaped! Gil Scott-Heron has been singing about the apocalypse for three decades now and his great talent is that he makes it sound as appealingly daisy fresh as ever.

I heard some bad talk going around these pages that Gil Scott-Heron is some kind of Thinking Man's Jim Crow and I guess this is because he has a brain and a hyphen and uses both — the lobby to fix Scott-Heron's wagon really shows up the White Negroes of the rock press for the inverted hypocrites they are; if you're black then you have a git-down good time, boy, or come the old Lawdy, Lawdy I's so overwhelmingly oppressed, boy, or they don't want to know. Prannets.

As for Gil Scott-Heron, he shows up the current spate of white boy Brit Funk bands for the gutless bimbos that, to a boy, they are. 'Storm Music' is an eclectic shock — he uses jazz funk without putting it up on a pallid pedestal and reggae that can still walk a straight line, he has a seriously stylish early '70s voice — Bill Withers on 'Soul Street', say — and a blues sentiment that could be an out-patient at Artie Shaw's 'St James Infirmary'.

We asked Four Horsemen if they would swap their bright and mighty Gil Scott-Heron apocalypse for two wet and windy, dull and dowdy apocalypses by Clash Inc and it was no go, Jack.

THE WAITRESSES: I Know What Boys Like (Polydor)
Powder room pop. The Waitresses sing like those whiney coquettes who are — after a chase around some haunted house — always getting bumped off by Brian De Palma. They're as insistent as California Poppy, slick as lip gloss and after one play too many as cloying as Max Factor pancake — a cheap potency wearing pretty thin pretty fast.

Essence of 'Comb' — as diverting and dire as that.

DEMIS: Lament (Polydor)
The sorry story so far; the Bubble band fronted by Demis and Vangelis has faded from living memory and languishes in the pot-boiling obscurity of some book of "Rock" lists by Tim Rice and a Radio One DJs' collective.

At first Demis thrives and Vangelis survives; then the empire of despotic Demis crumbles around his kaftan while swarthy Vangelis meets gentle, curly-haired Jon and what starts as a holiday romance blossoms into an earth-moving partnership. Vangelis finds true happiness and a place in all your charts, sales figures so gargantuan they are rivalled only by Demis' chin measurement. Demis, by this time a shambling unintelligible wretch, is working — no, not on the *NME* Editorial staff — as a waiter in a Corfu bar when once again he encounters his old buddy Vangelis and his friend Jon holidaying off the fat of the land.

Vangelis takes pity on Demis and urges Jon to write him a song. Jon does. Demis clutches 'Lament' with sweaty, eager hands. It's a change of style for Demis — from sun-dappled travel brochure to excruciatingly Existential Volga Boatmen, the tremulous treble-hernia vibrato still intact but with heartfelt marching music carrying the mighty Demis to a cut-price GOING FOR A SONG remaindered rack in the sun. It stinks.

"Good," says Vangelis philosophically. "I never could stand that fat toe-rag anyhow."

BARRY MANILOW: If I Should Love Again (Arista)
The permed sickbag that turns women on! Or at least turns on every tabloid copywriter betwixt Temple Bar and Ludgate Circus!

The grinning face-ache sounds severely depressed here — anybody who sends his pooch Bagel the Beagle to a shrink has to be seriously sicko — globules of tears plopping out of those huge cow eyes producing a horrible mournful mooing sound emoting pitifully from Barry's elastic mouth and dry rot in the old Steinway. The sound of a man who didn't insure his mirrors.

BLUE RONDO A LA TURK: Klactoveesedstein (Virgin)
HEAVEN 17: At The Height Of The Fighting (Virgin)
So where's the lush and light-fingered deft little darlings the unofficial press releases promised? 'Klactoveesedstein' is so self-consciously enigmatic that those of you still capable of a hot flush will blush on Blue Rondo's behalf. It's lumbering and lumpen, puffing for breath, *sans* function, inspiration or a clue. But then clothes horses have always made notoriously wooden records.

Heaven 17 serve up a sagging self-improvement chant full of tinny brass and funk-by-numbers, brimming over with a bossy litany admonishing one to sweat and heave and ho etcetera. Music for Bruce Springsteen's coach. Follow the example of your erstwhile buddies in the big League, boys, and do what they did — take your Uncle Tone's advice and concentrate the market's attention on a couple of crooning Sheilas in clinging cocktail dresses and clean up. What? Oh, sod you then.

MADNESS: Cardiac Arrest (Stiff)
A toe-tapping shooting Brian Commuters in a barrel. Yah Boo Sucks to the insurance man in Austin Reed. 'Pleasant Valley Sunday' without the slow burning spotty charm. It's pretty, oh so pretty, it's pretty tatty actually. There's nothing like stretching yourself and this is nothing like etcetera.

SISTER SLEDGE: My Guy (Atlantic)
Songs for swinging My-God-You're-A-Sap-But-I'll-Stick-By-You-You-Lovable-Kneejerk lovers.

Now Smokey Robinson knows what Burke and Hare's raw material felt like. SS — sounds like one of those good-looking little Oi bands who claim to be affiliated to the Fabians — SS were once so bloody good. Ruined, I fear, by their lack-lustre affiliation with Bern and Nile. Prolonged mediocrity must do appalling things to the soul. Ah, but that's what Chic are like, girls! Don't get involved with them!

PEARL HARBOUR: Voodoo Voodoo (Test Pressing)
BRIAN JAMES: Why? Why? Why (Illegal)
If you thought those swank savage salad days of '76-'77 weren't *all* a barrel of laughs then you've been listening to Brian James and Pearl Harbour records, you little rascal!

Pearl Harbour want to be Brenda Lee with, well, "balls", if you're blank enough for it. Pearl's a singer? *"I thought I was a snake, I thought I was a dog."* Pearl thought she was a singer, Pearl's a foghorn.

Brian James' record is a Black Sabbath roadie's wet dream and you can't hang a man for that. I do not agree with you being a Black Sabbath roadie's wet dream but I will defend to the death your right to be a Black Sabbath roadie's wet dream.

Records like these remind me of my courting days — beating a hasty retreat out of the sacred portals of the Roxy into Neal Street WC2, seeking the relief of cellophane bags of sulphate stuffed into our young ears, the strange looks of taxi drivers who didn't slow down . . .

NEIL DIAMOND: Rainy Day Song (CBS)
DAVID SOUL: How Can You Tell You Got It (Phillips)
FRANK ZAPPA: You Is What You Is (CBS)
TOM JONES: But I Do (Polydor)
RUPERT HOLMES: The End (Electra)
This is the end, beautiful Rupert, my only Rupert . . . Actually, Rupert, it's too sloth off the mark to ever even get to first base, you maudlin little drip.

David Soul poses the delicate question 'How Can You Tell You Got It' — well, Scratchy of South Cal, the first symptom is usually Dave Starsky itching furiously somewhere in the region of his shoulder holster and the bottom of one of those scrumptious hand-knitted cardies. If the condition persists — and judging by your plaintively crabby cries here the condition is well advanced — then consult your GP.

Big Tom has let his recent *NME* Single Of The Week nomination go to his frizzy head and the political conscience of 'Rhondda Boy' has been discarded like last year's pirate loons in favour of a bold and brassy 'Time Gentlemen Please' sentimental belter of standard yore, an act of opportunist spring cleaning the hip-grinding Man of Harlech may well live to regret.

Meanwhile back at the home for aged smart ass somnambulists Frank thinks that yesterday's party tricks owe him a living. They were tawdry enough the first time around, Frank, though I admit to being elsewhere at the time. If ever there was a man who has risen without trace it is old father Zappa.

Neil Diamond is back from one of his five year sabbatical plans with a 'Rainy Day Song' — one of his moving catalogue of songs about nothing, a blundering moist-eyed embrace of the Air Pie and Windy Pudding that is (his) life, let's get metaphysical — and a high profile piano that makes Bobby Crush look like the Labecque sisters. So it looks like another Neil layoff was well worth the wait! Phew!

VAN HALEN: Pretty Woman (Warner Bros)
Roy Orbison in leg irons. So what did he ever do to you, you screaming nellies?

VARDIS: Gary Glitter Part One (Logo)
Do you want to touch? Not with Pope John Paul sawn off at the rosary beads, tosh.

BLACK SABBATH: Turn Up The Night (Vertigo)
Stand up Satanists let down their dull unmanageable hair. Lock up your goat heads.

DAVID GAMSON: Sugar Sugar (RTO)
One for bulemic anorexics — play after every meal and you'll never have to stick your fingers down your throat again.

PETER GODWIN: Emotional Disguise (Polydor)
Save the last *angst* for me. Ex-Metro moaner turns up the collar of his swagger coat, smoulders, moulders and tries to pass himself off as one of Japan. Chuck him down an elevator shaft with a brace of Oi bands and leave without food or fags for a week. They'll soon kick it out of him.

JAKKO: The Night Has A Thousand Eyes (Chiswick)
The hopefully pally-named "Jakko" rejoices in the marvellous surname of Jakszyk, leading one to believe that his rendition of 'The Night Has A Thousand Eyes' is perhaps an artfully coded cryptic plea against martial law — or is it just one more laboriously hard-hearted and cornball cover? Nothing sticks in the craw like inept commercialism. Look at Laker — not like *that*, dolt!

THE AMERICANS: Disneyworld (Eagle)
COAST TO COAST: Dance On (Polydor)
JETS: Love Makes The World Go Round (EMI)
COMATEENS: Late Night City (Call Me)
Cheap and cheerful or bright tat, depending which side of the bed you got out of this afternoon.

THE BLOOMSBURY SET: This Year, Next Year (Graduate)
MUSIC FOR BOYS: Music For Boys (Logo)
MODELS: Local &/Or General (A&M)
PLAIN CHARACTERS: Menial Tasks (Abstract)
THOSE FRENCH GIRLS: Sorry Sorry (Safari)
THE CHURCH: The Unguarded Moment (Carrere)
Stand up and be po-faced!

The Bloomsbury Set are a sketch — one Kemp clone — I can hear it now, "Don't you think I look like him? *I* think I look like him" — and his plain pals done up and hideously uncomfortable in frilly blouses and cummerbunds when you can tell they'd be much happier in a nice striped rugby shirt and a pair of pre-faded baggies.

Music For Boys wish they had been the Lizard King's Batman — a promiscuous baritone and lyrics that dwell on seasick and the like. Agreeably insinuating.

Plain Characters, Models and Those French Girls sound so totally devastated by depression at the day-to-day confluence of life that you can't help worrying about how they cope with real tragedy — like shutting their finger in the door or having to pluck their eyebrows.

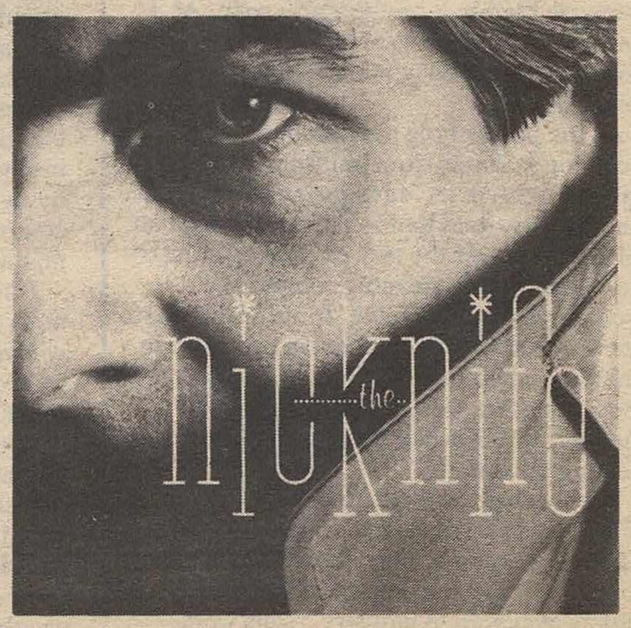
The Church are The Only Ones re-visited — a paisley pout pretending to be in need of a flagon of your finest orange juice, landlord, and a good talking down. The New Psychedelia — don't it make you sick? This Perret is dead!

NICK

A NEW ALBUM. NI
A FRESH STAB AT

LOWE

CK THE KNIFE THE CHARTS



F-BEAT RECORDS XXLP14

SURFING THE RECESSION

Including more bad news and some BLACK THOUGHTS FOR THE UNEMPLOYED

An attempt to solve the riddle for living posed by the awful fact that the only thing more boring, suffocating and soul-destroying than working is not working.

By Paul Rambali. Illustrations by Miss Moss

NOMINALLY, the subject of this article is unemployment. With three million now unemployed, almost half of them under the age of 25, and many having just left school, it might be useful to begin by reminding ourselves of just what work is. That way we will be able to recognise it if it ever happens.

Like many readers of this paper, I left school at 16 and I soon learned to recognise work. Pulse slowing, senses growing dull, prospects increasingly unclear, I was drawn into the quicksand of employment.

I didn't *want* to find work, but my parents refused to support me in the pursuit of the idle hedonism I felt best suited to and I therefore had no choice but to shoulder the curse of the drinking classes.

At the time, my natural youthful resentment of what used to be called The System was reinforced by a selection of Hippy beatnik drop-out ideas. I had read Kerouac, Sartre and *Oz* and couldn't wait to begin my course at the University of Life — otherwise known, I was later to learn, as the School of Hard Knocks.

I'd hate to be in the same position now. Unemployment hangs like a cloud over today's teenagers, obscuring all their wider horizons. It's a handy stick with which to beat the next generation into the drudgery of work, any kind of work at any price, as though therein lay the path to all happiness. The kind of information that shaped my outlook at that age is no longer current. In pop music, some part of it can be found on the records of Bow Wow Wow, like the medicine on a lump of sugar that no one seems to want very much to swallow.

I wasn't so blinded by my romantic notions not to realise that work is a fact of life. In London in the winter of '73, work wasn't so hard to find, and I accepted the burden.

My first job was to sweep out the floor of an auto parts warehouse. It didn't last long. My second job was to file endless ledger cards in an endless ledger. It lasted eight endless weeks. I worked in factories, in shops and in restaurants, and with one or two exceptions, I hated every minute of it. On the rare occasions that I could bring myself to look, my future was an abyss.

In between jobs, I used to travel abroad. I was on the dole twice, the second time for nine months. I didn't think it was a holiday either. Like most of the jobs I had, the routine, once it was established, began to weigh like lead; it was tranquillising at first, and then finally enervating, as the weeks collapsed into a timeless void.

I had just turned 20 when I wrote a review for and eventually got a job with the *NME*. I can say quite coldly that it came as a reprieve from the drugs and drink and the frustration and boredom that has slowly corroded all the bright ambition of too many people I know. I'm lucky. I have a job I enjoy. Luckier still, I actually have a job.

Barring war or complete economic ruin, men — and women nowadays — are likely to spend two-thirds of their lives at work; most of them in jobs that they don't enjoy, that offer no satisfaction other than that which can be bought with the money at the end of the week. This is just as big a waste of human potential as having no jobs at all, just as big a scandal as the millions of jobless; which makes it easier to ignore, but no less hard to swallow.

The Tory party blames the astronomical unemployment rate on a deep and worldwide recession. And the Labour party of course blames it on the Tory party. As a matter of fact, the rise in unemployment was part of a calculated gamble by the present government.

As the party of big and small business, receiving its funds from industry (while Labour receives its funds from the unions), the Conservatives had as their main brief on coming to power the task of making industry more efficient — meaning competitive, productive and profitable. Industrialists felt that the best way to do this was by reducing what are called the unit costs of producing goods; in other words by making labour cheaper, which is more emotively known as bashing the unions.

Rather than use the cumbersome weapon of legislation to do it, they chose the more efficient weapon of fear: the fear of losing your job. By restricting the amount of money available to industry, firms were forced to pay lower wages or cut down on staff or else go bankrupt. (And those that did, it was hoped, would be able to start up again later on a more profitable basis). So far, so good. The unions were cowed by the climate of looming unemployment and widespread bankruptcy, wage settlements have been generally low, and it is one of the few boasts of the Thatcher administration that unit costs have been significantly reduced.

To judge, however, from the way Mrs Thatcher's public face has gone from an expression of rigid certainty to one of barely-hidden panic to one of weary, defeated resignation, no one in her party ever dreamed it would get this ugly.

They had hoped that by making industry more profitable in such a ruthless fashion they would ultimately create more jobs — which in the long run they might, because profits have to be re-invested to make more profits. Failing that, they hoped that with the money saved by the credit squeeze they would be able to lower taxation and thereby bribe enough citizens into voting them in for another term — and being the short-sighted, self-interested, complacent dullards that citizens are, it might just have worked.

But it didn't. Which goes to prove, if nothing else, that there is no such thing as a *calculated* gamble. The Tories are now forced to blame their appalling stewardship of the country on global circumstances.

In ancient and primitive societies the king was held personally responsible for the success of the harvest, and if the crops failed, he was put to death and a new king took his crown. It was no good him protesting that he couldn't foresee the bad weather. And it's likewise too bad for the politicians in our society that all they have to rely on is the necromancy of economics; hardly even a science, just a babble of warring creeds.

So the reason you haven't got a job is because of Mrs Thatcher and her policies, just as you suspected.

The Tory party is well aware that it has put its head in an electoral noose. More than that, it is also aware that the 1,195,000 unemployed people *under the age of 25* represent what it calls a social time bomb: a jobless generation pent-up and ready at best to be exploited by radicals of the Left and Right and at worst to simply explode. Even Home Secretary William Whitelaw has recently admitted in public that the riots last summer were not just a law and order issue, which should put him in line for the political equivalent of a free transfer to Halifax.

The Tories' main concerns are thus to keep the numbers down, because numbers make headlines, and to get this generation in work so that it can start amassing the paltry little piles of property that will ensure it future allegiance. The best they are going to be able to do, judging from the measure recently announced by the Employment Secretary, is to *train* the jobless generation for work in case it does arrive, and get the numbers down in time for the next election.

It was Employment Secretary Norman Tebbit, a hard and prickly man, who in a speech at the last party congress told how his father when he was unemployed got on his bike and went out and found work. The Tory faithful applauded this as a splendid example of the initiative that built the Empire that made them rich. The Right To Work campaign simply told Norman to get on *his* bike. And one of the results of his gratuitous piece of advice has been the increasing number of young people who come to what they think is a relatively prosperous London looking for work, and find it in crime and prostitution.

But Tebbit has also made some more substantial proposals — to replace the Youth Opportunities Programme with a comprehensive Youth Training Scheme (YTS). Aside from the usual complaints about the YOP — chiefly that it's abused by some employers for cheap labour and provides no regulated job training — there is the fact that the percentage of people going into full-time jobs on leaving the scheme declined from 55% in June 1979 to 30% in June 1980, and must surely have dwindled even further since then.

The new YTS will be set in motion this year and will be fully operational by September 1983. It's designed to "ensure that basic skills are acquired: literacy, numeracy, basic use of tools and machinery, office practice, communication skills", and provide "a record of the individual's progress and achieved standards which can be recognised by potential employers".

There will be a place on it for all "minimum-age school-leavers" and those who join the scheme will get a "training allowance" of £15-£20 a week. There is no element of compulsion to join the scheme, says Tebbit, but those who don't will simply not get any dole.

The courses will last for a year from leaving school, and then YTSers and non-YTSers can start claiming, should they be unable to find work, which is not beyond the probable. The cost of all this will be £1 billion in 1983 and, if nothing else, it will delay school leavers from joining the dole register for one sensitive election year.

Creating future skilled manpower, as the scheme is designed to, will not in itself create jobs.

The government blames the lack of jobs for school leavers on the high wages paid to young workers, apprentices and trainees. And as part of the general policy of forcing people to price themselves (downwards) into jobs, i.e. making labour cheaper, they have instituted a new and less widely trumpeted scheme of employer subsidy.

An employer hiring a young person under 18 and in their first year of work can claim a subsidy of £15 a week on wages paid of up to £40 a week, and £7.50 on wages of up to £45 a week. This is more than just a cash incentive for employers to provide jobs; it's a crafty way of persuading employers to lower the rates of pay for young people. Michael Alison, Minister for Employment, has admitted as much: "The scheme aims to exert a downward pressure on rates (of pay) for youngsters, to make it possible for more youngsters to be drawn into work."

The idea, presumably, is that after a year's training at £15 a week, £40 a week will feel like a bonanza. In any case, the alternatives will be few: joining the armed forces (not so easy since they can now afford to pick their recruits); going on the dole (not possible until a year after leaving school); or staying on in further education (not a few of those 1,195,000 people are unemployed graduates).

Incidentally, the government likes to point to the model industrial state of West Germany, where youth training is far more comprehensive and trainee and apprentice wages are far lower, as an example of how things should be done. The government conveniently forgets, as it goes about reducing the number of university places by 20,000 over the coming year, that the number of school-leavers going on to further education in Germany is 50% higher than in Britain. The government is also aided in this great lurch forward into the dark ages by the inverted snobbery of ignorance in which the ignorant are usually content to wallow.

This is what people in their mid-teens are going to face over the next few years— the distant hope of a recovery, for which a desperate attempt is being made to mould a potential workforce out of a potential mob.

Those in their late-teens and early-20s are right now bearing the brunt of a merciless economic theory that is proving disastrous in practice.

What can they do? Demand the right the work? In other words, the right to be exploited. The right to suffer a miserable 45 years as the soft, expendable end of a hard industrial machine.

British youth isn't working. Thanks to Saatchi and Saatchi

What can they do? Demand the right to work? In other words, the right to be exploited.

Dave Wakeling of The Beat was seen on a recent *World In Action* giving air in a mild, commonsense Midlands way to his misgivings about the TUC line that the right to work is sufficient in itself, the sanctified birthright of every poor stiff in the land. But the opportunity has been lost, for the time being at least, for trade unions to concern themselves with the *quality* of work, and not just the fact of it.

Three million unemployed and the rest running scared make it easy to overlook the idea that work should offer spiritual as well as material rewards — which it ceased to do with the disappearance of crafts and the advent of the production line in the last century. There's no room for self-expression in bolting the same two pieces of metal together a hundred times a day, and this gives rise to the cynical, disaffected, grasping attitude of many workers for whom industrial action is a rare moment of participation in their working lives.

Karl Marx called it the alienation of labour from the goods it produces, and his solution was to put the ownership of the means of production in the hands of labour. But most of the attempts to do this so far have produced, by proxy or otherwise, nothing so much as a new elite. The workforce remains as beleaguered and shoved and sore and alienated as it ever was. Added to which, the current change from manned to automated production (eagerly facilitated by government policy) is steadily making it, in every sense of the word, redundant.

Not much can be done to halt the pace of technology, short of workers chaining themselves to their machines — a symbolic act of such horrendous irony that only the most reactionary labourite would be fool enough to contemplate it. Some other way must be found to come to terms with the situation. Some form of self-reliance. A practical or emotional independence; a contradiction of the idea, still taught in schools, that only going to the factory or to the office is work.

To some extent, this already exists. The government calls it the black economy and they don't like it. They say it represents an incalculable loss of revenue (because no one knows how big it is) and a dangerous erosion of respect for government. Companies go bankrupt while their directors go to the Bahamas, but the petty entrepreneur is penalised for trying to supplement a meagre dole by the only means available, by trading goods and skills in the black economy. I've seen flea markets in the Third World that are not so far removed from ones in London and Liverpool; a sign of how people cope in an impoverished country.

Were the black economy to truly flourish it would mean the end of the welfare state, the collapse of government, and the appearance of large holes in the roads. Not a thing I feel brave enough to endorse.

It's clear, though, that there will be fewer and fewer jobs in industry, and a marketable, independent and hopefully absorbing skill or craft would be a useful thing to know. It's very possible that there will be a revival of millienium dreams in which barter replaces a runaway currency, windmills replace oil, and everybody takes an Open University degree as we stumble into the microprocessed, leisure-intensive future, unburdened by the indignity of labour and destined, at the very least, for another neurosis.

In the meantime, of course, you do have to work, because the only thing more boring, stultifying and soul-destroying than working is not working.

This is the misery of unemployment. Not such a great misery compared to the misery of the '30s — but why it should be a misery at all is the question I would like to beg.

If you can clothe, feed and shelter yourself, you are not doing too badly in the wider scale of things. You might, admittedly, lust after a new car or a video. It's hard being cut off from the cultural mainstream. Nothing to talk about in the pub. (In any case, you can't afford to buy a drink.) But perhaps the old notion of anti-consumerism might be a consolation here. And as things get worse, what need will there be to keep up with the unemployed Joneses?

The only other thing you could seriously require is self-respect. That is the real misery of unemployment; the feeling of worthlessness.

Why? Because we tend to value ourselves in terms of the work we do. A damaging and ancient legacy considering how little we care in most cases for the product of our labours, divorced as we are from the overall process of production — and even more absurd in an age of vanishing differentials of pay if not status, when a miner, not without reason, earns as much as a middle-management executive.

The value of a person, I suggest, is the sum of their intellect, vitality, opinions, tastes, sense of humour, passions, hobbies, peeves; *not* the job they do, or even the fact that they have a job at all. It should be taught in schools: developing an emotional independence from work. But then again, the work ethic is not a yoke one can simply shrug off. Believe me, I've tried.

There is a better hope, though, in the idea of work rhythm. Research by E. P. Thompson has shown that before the last century, work was oriented to *task* rather than time. The idea of continuous 40-hour-week week-in week-out except for two weeks in Miami and a week at Christmas employment is fairly recent, little more than 50 years old. "The work pattern was one of alternate bouts of intense labour and of idleness, whenever men were in control of their working lives."

This corresponds with the experience of many unemployed people, relatively few of whom are unemployed for more than a year, while most tend to move in and out of work as and when there is work, legal or moonlight, around. It suggests that unemployment need not be as traumatic to the spirit as is always portrayed, however dire it may be on the pocket. A pattern of working life along those lines is something many people who have jobs might even prefer — and may soon have to face. It is a far more civilised prospect than the present vile scramble.

Other than this, there are such things as the jobs marches and the Jobs Express. People who joined the Jobs Express were given red anoraks to wear to signify solidarity with their unemployed brethren and with the socialist cause in general; the former a temporary solace, the latter as reassuring as any other dogma in these uncomfortable times and more humane than most.

Don't forget, though, that each of the last four governments has promised an end to unemployment, and there's no real reason to suppose the next, whatever its stripe, will be able to keep the promise it's electorally bound to make. But given the choice between jobs and bombs — and I'd certainly like to be — I know which way I'd walk.

And if all this is just cold comfort to those of you who are unemployed this winter, you could always roll up this article and throw it on the fire. It should burn quite brightly for about eight seconds. ●

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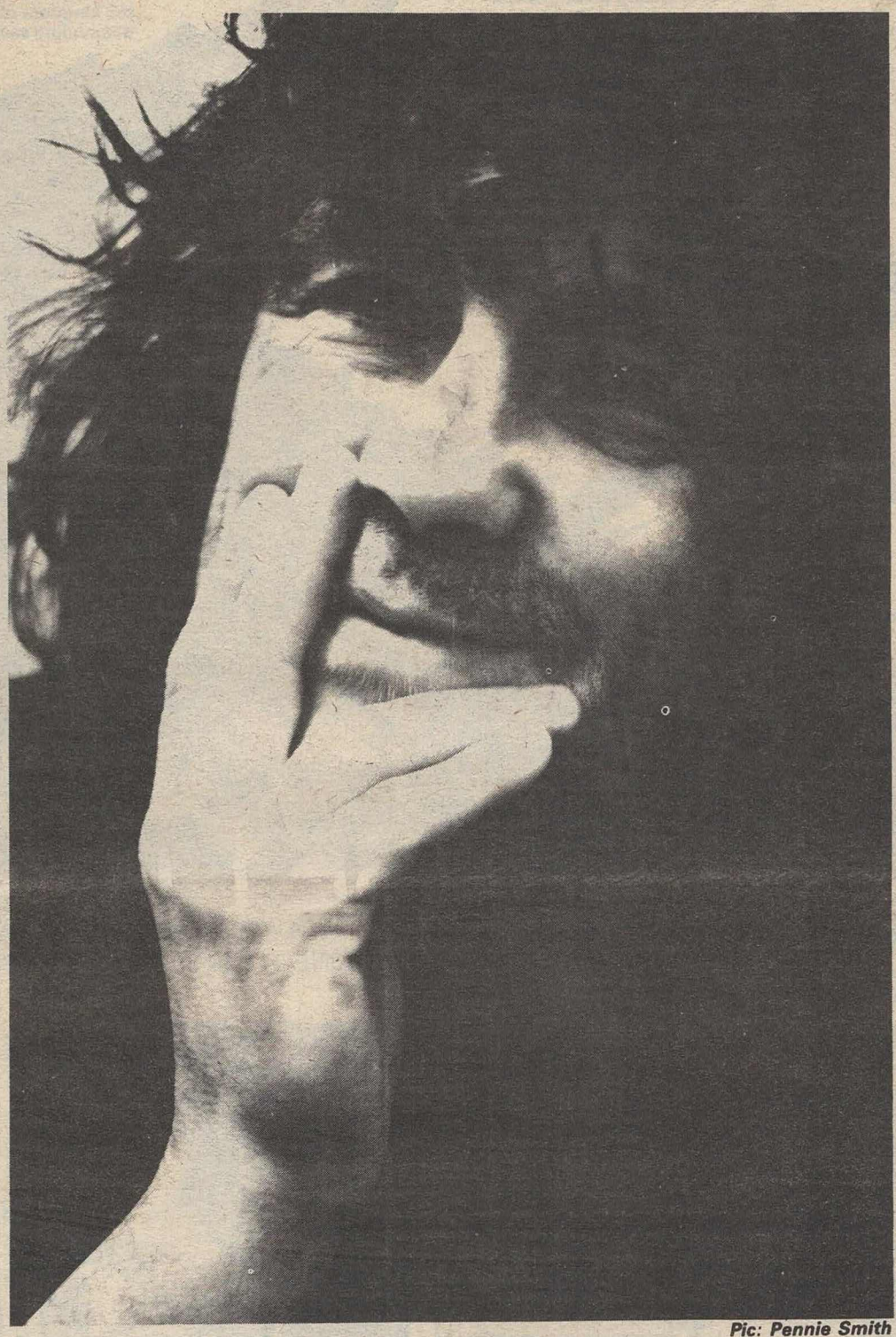
THE FAITH HEALER



Pic: Pennie Smith

ALEX HARVEY

February 5 1935 — February 4 1982
Obituary by Charles Shaar Murray

"Good evening, boys and girls. My name is Harvey. . ."

I LONG AGO lost count of the number of times I heard that introduction during the first half of the '70s. The Sensational Alex Harvey Band were one of the craziest, most honest, most creative and most courageous bands of their time, and also the most public and best-known phase of the career of Alex Harvey, the man who won a Tommy Steele rock-alike contest in Glasgow in the mid-'50s and thereafter dubbed himself 'The Last Of The Teenage Idols'.

Alex Harvey died last week. There's a news story with the facts elsewhere in this issue, but now I want to remember Alex Harvey as I knew him and I want you to bear me witness. If you knew him too then you'll know that what I say is true, and if you didn't then I wish you had.

I remember him like this: after a sold-out Rainbow show where the SAHB were received — *totally* received — by an utterly open audience, Alex was hunched over in a corner, desolated. There was a post-gig party going on all over the balcony, and Alex was convinced that he hadn't communicated what he wanted to communicate to the audience: the gig had been a 'success', but Alex felt he hadn't done what he wanted to do. In fact, he had: the reation from the audience had been as honest and enlightened as the band's performance, and he finally allowed himself to be convinced of this. "But I don't *ever*," he insisted, spacing the words out very calmly and very definitely, "want to hear that Harvey was great if Harvey was shit. If I'm shit I want to *know* about it."

I remember him like this: in Miami, Florida, the day after the band's truck — containing all their instruments and equipment and costumes — was ripped off from outside the hall where they'd played, Alex was running around a dolphinarium in T-shirt, shorts and cowboy boots admiring the most intelligent species on the planet. He only alluded once to the disaster. "I wouldn't a minded," he announced, "but I had a coupla *Sergeant Fury* comics lyin' around in that truck."

And I remember him like this, too: a small, solidly-built, black-haired man with rough, seamed features, gapped front teeth, eyes both piercing and amused and a grin that hit his face like an earthquake. He had the kind of voice that most English people would consider to be archetypically Glaswegian, and he embodied warmth, compassion and an all-consuming interest in and concern for other people. He was also one of the least bitter people I have ever met.

What showed most about Alex Harvey the performer was his very real devotion to his audiences. He would go to any length to enlighten and to entertain, and — as his notion of theatrical presentation developed from a few simple costume changes and bits of business to complex arrangements of props and gadgets, his work was never bombastic and never attempted to substitute extravagance for genuine communication. Time after time, he would exhort his audiences to avoid both private and institutionalised violence — "don't make any bullets, don't buy any bullets and don't shoot any fucken bullets" — and to behave responsibly towards each other and their environment — "don't piss in the water supply."

His work derived from a variety of sources: his own experience of growing up in a decaying inner city, the music which he had discovered in his early teens and identified with so thoroughly (the music of artists like Billie Holliday, Jimmie Rodgers, Charlie Parker, Django Rheinhardt, Elvis Presley, Howlin' Wolf, Hank Williams, Big Bill Broonzy and Little Richard), and a rich vein of fantasy. He loved *King Kong* and *Treasure Island, Sergeant Fury And His Howlin' Commandos* and *Tarzan, Frankenstein* and *Rio Bravo,* Dashiell Hammett and Marlon Brando. In concert, he would demand, *'Let me put my hands on you'* and — in character as The Faith Healer — he would provide a series of Saturday morning serials that took what was going on outside the cinema into account.

He could appear as Vambo, the graffitti-spraying Robin Hood of the tenements, as the piratical narrator of 'The Tomahawk Kid', as the trench-coated private eye trapped in the bewildering case of 'The Man In The Jar', and — probably most memorably — as the doomed *Wild One*-style hoodlum of 'Framed,' a number which eventually developed into one of the most highly-charged set-pieces on the British rock stage.

Originally, he would appear as the Brandoesque biker villain implausibly claiming to have been stitched up, punch his way through a fake brick wall at the back of the stage and — by stuffing a stocking-mask into his mouth — transform into the Brando of *The Godfather,* still pleading his innocence. As the piece changed over the years, Alex took it to the furthest extreme by doing the number as Adolf Hitler, confrontational reaction to the early signs of the increasing threat of the bonehead Right.

YET ALEX WAS not only effective when working with his props and costumes. Before the formation of the Sensational Alex Harvey Band, I saw him work supported only by a bass player and a drummer, and he was excellent. And even with SAHB, two of his most effective performances utilised no elaborate devices; they achieved their impact simply because Alex Harvey had the insight to locate the central core of the song and the passion to get him to that core.

His performance of Jacques Brel's 'Next' is purest bravura, and it works precisely because Harvey reduced the distance between himself and the song to nothing. He became the song, was utterly present in the song and, by doing so, pulled the listener right in there with him. He did the same with 'Delilah', the old Tom Jones chestbeater, by forcibly entering the song and demonstrating exactly what it was about: murder and sexual jealousy, something squalid and vicious and utterly unworthy of glamourisation.

It is a familiar truism to say of performers that there was no pretence or artifice about them, but in the case of Alex Harvey it is totally appropriate. When he told his audiences that he loved them they believed him, and the reason that they believed him was that they knew it was true. He commanded the same kind of love, trust and respect that Ian Dury does, the kind that comes from a relationship with the audience that is based on honesty. During the period of Alex's greatest popularity, he did not just provide an escape from everyday existence through dem ol' rock-and-roll fantasies, but he depicted and celebrated that existence and the process of that escape, and the relationship of one to the other.

Prior to the arrival of punk, Alex and his band enjoyed the closest relationship with the urban realities of the UK of any of their comtemporaries and competitors. The SAHB foreshadowed punk, welcomes it and broke up with its arrival.

The two greatest contributing factors to the decline in Alex's fortunes over the last five years were the death of Bill Fehilly, his long-time manager and close friend, and a severe back injury during a tour which rendered him immobile and in great pain for quite some time. Bruised and debilitated both emotionally and physically, he never quite regained his full powers. He formed a post-SAHB band which made one patchy album for RCA which was redeemed by two astonishingly powerful tracks, and had returned to low-key touring during 1981.

WHAT COMES MOST often to mind when thinking of Alex Harvey is his warmth, his humour, his compassion and his seemingly endless capacity to give. It's foolish to talk about his quarter-century in music and his long service to rock and roll as if it was a spell in the army or a lifetime job in an insurance company.

Alex Harvey started in music in the '50s as 'Scotland's Tommy Steele', he formed a band that backed visiting American stars from Vincent and Cochran to John Lee Hooker, he played nightclubs and musicals and finally got to be famous, and the whole time he just gave and gave and gave. Whenever he was in someone's company, he gave himself unreservedly to that person. When he was in front of an audience he gave himself unreservedly to that audience. A faith healer indeed.

His death comes ten years after that of his younger brother Leslie, the lead guitarist and founder member of Stone The Crows, a soul-influenced early-'70s band featuring Maggie Bell as lead vocalist. It was after Leslie died of electrocution onstage that Alex marshalled his full artistic and personal resources to go out and *really* do it, to express that dream he had of rock and roll, not as the sad and discredited thing that it sometimes seems to be, but as something as rough and warm and wild and generous as he was himself.

Alex Harvey was my sergeant. I never met anyone quite like him and I never will again.

Alex in the '50s as Scotland's answer to Tommy Steele.

Silver Screen

DRAGONBURGER & CHIPS

Dragon slayer

Directed by Matthew Robbins
Starring Peter MacNicol, Caitlin Clarke, Sir Ralph Richardson and John Hallam (Walt Disney)

IT'S THE Dark Ages in Britain — not so much the historical gap between the departure of the Romans and the coming of Augustinian Christianity a couple of centuries late, but more the mythical time of King Arthur or even the fantastical period of George and the Dragon and the twilight of the magicians.

If the setting of *Dragonslayer* (filmed in North Wales and on Skye) is promising, not much else is.

Most of the cast seems to be made up of British character actors making a meal of being peasants and lackeys — very (unintentionally) Pythonesque.

The star parts are little better, though Ralph Richardson takes things at a spry tongue-in-cheek pace as a sorcerer who — like Merlin in *Excalibur* — may or may not be a bit of an old fraud. Richardson in his old age (remember his Supreme Being role in *Time Bandits)* obviously doesn't mind a bit of type-casting as long as it's in a transcendental other-wordly vein.

Galen, the sorcerer's young apprentice (played by American Peter MacNicol), doesn't exactly possess the talents of the master — in more ways than one; not only do his spells backfire, but his acting is about as expressive as a football turnstile. Still, this beefcake with Adonis features despatches the horrible dragon Vermithrax, though not before we've shed a tear over the leathery old creature shedding a tear over the death of its young dragonettes.

Swords & Sorcery & cooking tonight

The reason Galen does away with this endangered species (midway between amphibious nessie and airborne super-lizard) is because it's been terrorising the kingdom of Urland and demanding sacrifices of young virgins. I know it's the Dark Ages, but it doesn't seem to have dawned on the nubiles that if they get the nearest knave to perform the honours, they won't be officially edible victims . . .

Galen, of course, just has to fall in love with one of these potential victims, who has habitually dodged being sacrificed by dressing up as a boy. The scene in which Galen

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discovers her true gender contains a split second of nudity, and serves as a reminder that, although this is a Disney film, it is a co-production with Paramount. If all the values aren't quite Disney (there a couple of scenes which depict Christianity as every bit as superstitious as paganism and necromancy, and one in which a prototype parish priest gets burned to a crisp by the dragon's breath) the special effects come up to some of Walt's high standards. Hats off to the largely British crew — a pity their talents were being used in an obvious sword-and-sorcery vehicle rather than a fully realised movie.

Paul Tickell

Winter Of Our Dreams

Directed by John Duigan
Starring Judy Davis, Bryan Brown and Cathy Downes
(Enterprise)

LAST YEAR's favourite theme appeared to revolve around dew-eyed re-appraisals of those '60s radicals, who've grown up and mellowed out into near middle age. There was John Sayles' soft, funny *Return Of The Secausus Seven,* damp squibs from Joan Micklin Silver and Claudia Weill and, from Australia, the blunt *Winter Of Our Dreams.*

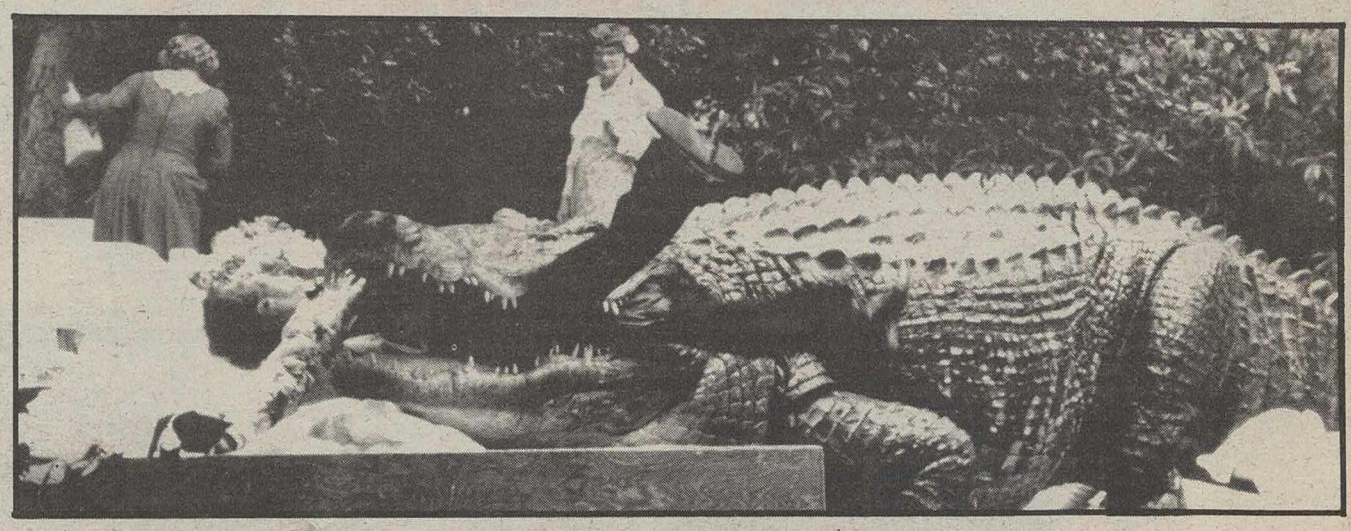
Of the four, Duigan's is the most realistic and least sentimental. Then, it would be, as he apparently proposes distance to be the one viable antidote to the inevitable post- and failed- revolutionary comedown. In his film those who couldn't stand the thwarting of dreams are junkies or dead, the one survivor with honour (of sorts) being Rob (Bryan Brown), who runs a grassroots bookshop, writes the occasional vaguely radical article and sustains an open relationship with his live in lover, which allows her extra affairs with her students.

Rob has made it through the decade by suppressing his feelings, hoping for little and consequently he's rarely disappointed. But even he bats an eyelid upon the suicide of a lover from the days he demonstrated his care in the streets. The incident moves him to research an article into the moods and whereabouts of his old contemporaries, and it brings him into contact with the deceased's pal, who prostitutes herself to feed a junk habit.

In contrast to Rob's cosy, complacency, she's nervous and irritable, but she is alerted to a way out of her mess through all the talk of commitment to causes. And though her action forces Rob into the realisation that his simple refusal to accept responsibilities doesn't relinquish him of them, the best she can do is slightly embarrass him socially.

A film hinged on a character so resolutely non-committal as Rob — dourly, if sympathetically portrayed by Brown — leads to the obvious problem of convincing one of the film-maker's position. While *Winter's* integrity is beyond doubt, it's hardly insightful and not a little hopeless. Like Rob, it makes a pretence of interest, encourages the opening of hearts, yet remains non-involved.

Chris Bohn



If you knew sewers like we knew sewers . . . man takes alligator for a walk in the park.

PHOTO EXCLUSIVE

HOLLYWOOD: Frank Sinatra finally comes clean about showing the world the results of his hair transplant. The operation has cost Sinatra a reported twelve million dollars and friends report that the star is close to broke.

"Bullshit. I just found these clothes lying around an old closet and thought it's time I got a change of style. OK, so I need a big belt to hold up these pants but I lost a lot of weight under the knife, see? Anyway I got my hair back. Don't tell me it looks like a rug because I happen to know it is completely convincing." (Reuters)

Alligator

Directed by Lewis Teague
Starring Robert Forster, Robin Riker and Perry Lang (Alpha)

THE BEST monster movies are love affairs. In the midst of fear you should feel at the least a creeping affection for the poor old beast — think of King Kong or the Creature from the Black Lagoon. The creature in *Alligator* isn't just likeable; there's evidence that it has a social, even socialist, conscience. When our hero(ine?) makes it out of the sewerage system (where it was flushed as a tiny pet 12 years before) of a small American town, it is to go on the rampage against the bad things in life — wrecking society weddings, flattening limos, and devouring the corrupt leathery old boss (the most reptilian being in the film) of a pharmaceutical company.

This 'gator has a grudge, you see; down there in the sewers, it had to eat almost anything to survive — meaning a lot of bloated carcasses, most of them of animals used in experiments by the pharmaceutical corporation and then illegally dumped beneath the city streets. Some of those dead doggies had been injected with super-powerful hormonal drugs, so does that meat-hungry 'gator grow and grow — about 40 feet of it.

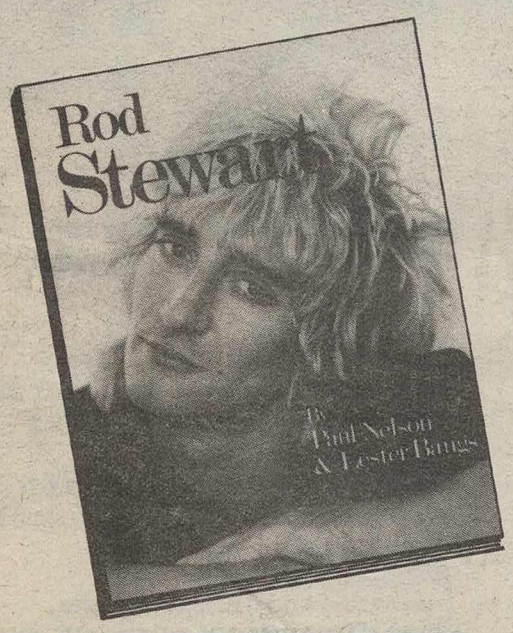
Don't be too sentimental about the creature, though. Audience pleasure also depends on the genuinely horrible things which it carries out; it may — hooray! — shred the boastful alcoholic big game hunter (who's been sent to track it down, commandeering a black teenage gang as his jungle bearers); but it also — boo! — snaps up the little boys playing walk-the-plank by a swimming pool. Your average good-guy bystander also tends to lose a limb or two — well, no socialist monster is perfect.

Director Lewis Teague and scriptwriter John Sayles (responsible last year for the fast-moving *Lady In Red,* a sort of politicised exploitation movie and feminist gangster film) keep *Alligator* going at some pace. A lot of the story revolves around the cop (played by Robert Forster) who is the first to discover the existence of the giant reptile. This balding officer has a lot to prove (he doesn't just loose hair, he has a history of losing buddies during dangerous assignments), but he can only prove it with the help — some of it amorous — of Robin Riker, playing an expert in lizardry etc. This little herpetologist (maybe the cop would've preferred a trichologist) has always loved her chosen subject; in fact, it was *her* little pet that was flushed away by an irate father all those years ago . . .

It's not just the dialogue which is witty (often darkly so, e.g. the anonymous severed arm which is described as having belonged to a working man because of the callouses on the hand) but the proliferation of cinematic 'quotation' too; there's the hommage to *Jaws,* not to mention a thousand B movies and Corman's New World. It's the kind of well-steeped stylish reference which John Carpenter, in his own different way, is so good at. The character parts in *Alligator,* from oily reporter to wheezing police chief, are good too.

Forget about last year's monsters, little sheep in wolfen's clothing. This is the genuine article — as in crocodile skin handbag.

Paul Tickell



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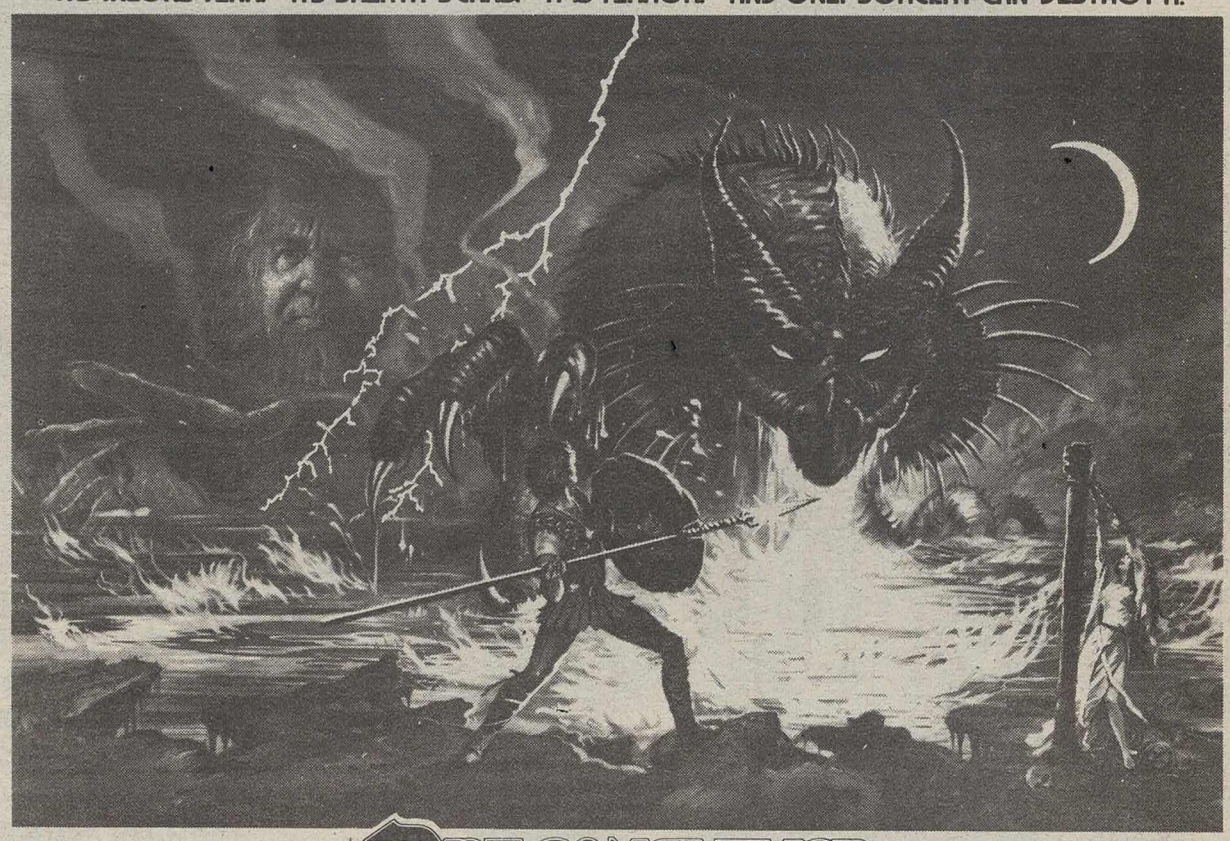

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THE FUNBOY THREE
FAITH, HOPE & SANITY

ADRIAN THRILLS seeks asylum with the Fun Boy Three and hears their side to The Specials split, the truth about 'Ghost Town' and why Lynval Golding forgave the lunatic who tried to kill him.
ANTON CORBIJN focuses on the subject

IT AIN'T WHAT you wear . . . it's the way that you wear it.

In a bald flash of bold fashion, The Fun Boy Three lope languidly into the foyer of Coventry's Belgrade Theatre like a team of modern pentathletes limbering up for an afternoon's training.

Clad in their craggy kit — dreadplaits and sweatshirts, moccasins and tracksuits — the three interlopers cut a stark and imposing spectacle for the city centre shoppers and some startled schoolgirls.

"I think I might come 'ere and see a play someday," muses the mischievous Neville Staples, oblivious to the turning heads of the baffled by-standers.

***"A play?* You'd 'ave culture shock!" retorts the droll Terry Hall as the trio prepare to pose patiently for the Corbijn tripod being erected on the playhouse piazza.**

The third Fun Boy Lynval Golding, meanwhile, shies away from the horseplay and concentrates instead on the entrance to Shades discotheque, not far down the road. It was there that he was viciously assaulted, beaten and almost killed in a mindless, totally unprovoked attack five weeks ago.

The scars and stitches that Lynval received that night remain in the deep, ugly furrows that mark the right side of his face and neck, making it difficult for him to move his head more than a couple of inches. He still allows himself a withering glance in the direction of the club doorway.

"I'll never set foot in that place again," he murmurs before heading back to join Neville and Terry for the photo session.

Lynval spent a week in hospital, the first night in intensive care, and is due to see a specialist shortly to determine whether his sight has suffered any lasting damage. Three white men, meanwhile, have been arrested in relation to the attack.

On the surface, Lynval has been recovering well. He meets Anton and I off the train with a wide grin and a can of Heineken and he deals politely with the numerous well-wishers keen to remind him of something he'd sooner forget.

The mental bruises, though, cut deeper than his facial scars.

"I was conscious all the way through it . . . I remember just staggering around. It was like walking across a tightrope, trying to balance yourself. I could feel myself going . . . falling over . . . but I just kept thinking that I had to pull myself together.

"The worst thing I have ever experienced was thinking that I was going to die. The morning after it all, I just couldn't get to sleep because I had this real fear of dying. Even at six in the morning, after I'd been stitched up and I was starting to nod off, I just had to pull myself together and stay awake. It was just awful.

"I'd never been in hospital before and it just totally freaked me out. When they started to ask about my religion and next of kin and everything, I began to think *'BLOODY'ELL I'M GOING TO DIE'*. I'd never experienced anything like that before. I was in the intensive care unit and all I could hear was the bloke in the next bed coughing all night long.

"At first I didn't realise how badly I'd been cut up. It wasn't until I tried to get a drink of water and couldn't hold the glass that it hit me. My nerves were all dead down that side of my body. I couldn't do a thing. I was like a little baby.

"I suddenly realised that I was pretty badly hurt."

IN SPITE OF the horror of the attack on Lynval, The Fun Boy Three have good reason to be guardedly optimistic about their future. Their debut single 'The Lunatics (Have Taken Over The Asylum)' was a sizeable chart hit, giving the trio an early confidence boost in the wake of their departure from The Specials in the autumn.

Their second single — a cocksure cover of Jimme Lunceford's '30s swing standard 'It Ain't What You Do, It's The Way That You Do It' — saw them team up with a tough and torrid Bananarama, London's all-girl vocal triplets, and that now looks set to emulate the success of its predecessor.

Then there is the trinity's debut album 'The Fun Boy Three', due for release by Chrysalis at the beginning of March. The two sides of the LP showcase the two main lyrical concerns of the Fun Boys: side one deals ambitiously with global problems via tracks such as 'The Lunatics' and 'Life In General' while side two takes things down to a more personal level in songs like 'Ain't What You Do' and 'The Telephone Always Rings'.

It is a brave debut, the group's rough and ready attitude to the recording studio producing some challenging, untutored pop noise: each song is built up from a rhythm box base and then recorded and mixed by producer Dave Jordan in just one take for maximum spontaneity.

The songs are usually stark and straightforward, respecting one tradition in the use of classic Jamaican three-part vocal harmonies and toasts but challenging another in the rejection of the rigid instrumental roles of The Rock Band.

Such a free and easy approach sometimes results in sprawling, heavily percussive excuses for songs and rambling, indulgent instrumental excesses. At their best, however, The Fun Boy Three make music that is active and enticing, music that says things that need saying without being grey and worthy, music that is strong and vital because of the simplicity of its statements — a set of sounds that make a mockery of the divide between rebel music and the new pop.

THE FUN BOY Three are as straightforward in conversation as they are on record. They are also a motley crew, the extreme differences in their personalities giving them their greatest strength as a group.

Fun Boy One Neville Staples has an excess of natural energy and is the most ebullient member of the trio. In the space of one afternoon, he manages to try his luck good-naturedly chatting up almost every young woman he comes into contact with. When it comes to the interview, perversely, he is the quietest of the three, a reticence he puts down to his recent throat operation.

Fun Boy Two Terry Hall, he of the deep-set Vulcan eyes and shaven sideburns — "Once a week at my local Coventry barbershop" — is dry and laconic. He will occassionally grin to himself at the realisation of some deep irony in the conversation, but it will be something he usually keeps to himself. In The Specials, he said little. Now he will talk openly and intelligently, relishing the comparative freedom he enjoys in the Fun Boy set-up.

Fun Boy Three Lynval Golding is the most thoughtful, reflective member of the band. One of the most humble musicians I have yet met, he is also the group's most loquacious spokesman. The plaintive sadness of his best Specials songs — 'Why' and 'Do Nothing' — is in sharp contrast with the courage and optimism of the man attacked and nearly killed in a Coventry nightclub last month.

Somewhere between the two, lies the heart and hope of The Fun Boy Three.

YOUR REACTION to the attack was very noble. Most people would feel only anger, or maybe a thirst for revenge, but you were humble and forgiving. It must have taken a lot of inner courage, given the state that you were in physically.

Lynval: The thing is that I'm not the sort of person who likes people fussing around after me. I'd rather keep it to myself. I'll go through the pain and I won't tell anyone that I'm going through the pain, even if it means going through hell. I'd never been in a hospital before and I felt embarrassed about ringing the bedside bell to bring the nurses running. I'd rather keep it within myself.

The other day, though, I got really annoyed. I was feeling really low, really down, and I just thought to myself, Why am I going through this agony when the person that did this to me is suffering no pain? I had a really hard time over that . . . but I still think that drawing blood from that person isn't going to solve any problem. That's not going to make it better.

The best thing to do is show the other side. Show that the only way forward is *not* to be as violent and silly as they are. I don't believe in revenge like that. I don't believe in drawing someone else's blood.

At the time, I felt really sad for the people that did this to me. Someone that goes out with the intention of killing someone has to be in need of help. They need to be put in hospital and looked at. People like that are sick people. It would be wicked of me to go out and attack such sick men. These people are disturbed! It's like the person that shot John Lennon . . . these men are ill!

Are you any the wiser now as to the exact circumstances, or the motives for the attack?

Lynval: It was just weird. I just walked into something that I didn't know anything about. It's not as if I went out to get into a fight. I didn't throw a punch . . . I wasn't prepared for anything. It came as a total shock, just as if I'd walked into a brick wall. Now I'm just asking myself *why?* I just can't work it out really.

Do you look on it as a racially motivated thing, or was it just some personal dispute that you got innocently caught up in?

Lynval: I think it was a personal thing in that these white guys were looking for revenge over something that had happened to them a few weeks ago. But it was also a racial thing in that the white guys that did it went into the club with the sole intention of getting as many black guys as possible just 'cos they were annoyed with one black guy.

Neville: One tried to have a go at me and I just jumped out of the way because it had nothing to do with me, but if I'd known that Lynval was going to be attacked, I'd have been in there too.

It's bitterly ironic that you should be the victim of such a mindless act after writing a song, 'Why', that condemns just that sort of thing.

Lynval: 'Why' was written about what happened to me about a year ago in London when I was beaten up outside the Moonlight Club, but the song seems to have even more meaning now. It's all in that song. After this, I don't know what I should say next really. You just get confused.

All I was saying in that song was 'why do you have to do things like that?' and it still happens. What do I say next? The greatest thing would be to actually get through to the people that did this to me. You've got to keep on. I'm not the sort of person who gives up. If I believe in something, I'll carry on regardless. I might get hammered and god knows what, but I won't shut up. I'll keep on singing songs like that.

OVER

FB3

CONTINUED

THE FUN Boy Three's break from The Specials last year seems to have been planned well in advance. Your debut single was in the charts only a couple of weeks after the split and the fact that Lynval and Terry did all the interviews around the time of 'Ghost Town' hinted at the various factions that were pulling the band apart.

Terry: It *was* planned in advance, but there was no real point in telling the others when we first started thinking about breaking away. It would only have caused friction. Some of them probably knew it was on the cards anyway . . .

Wasn't it deceitful to form The Fun Boy Three behind the back of the rest of The Specials?

Terry: It wasn't deceitful. They knew it was coming. Originally our last gig was going to be the Campaign For Jobs at the Rainbow. But the three of us decided to stay on for 'Ghost Town' and an American tour just to see if there was any way that we could hold on. By the time we got back from that tour there was no way. The Specials had become one big joke. Jerry was drafting people into the band and the first we'd know about it was when they turned up onstage! And then you'd have people walking offstage during sets! I'd be doing my compere bit, introducing the members of the band, and when I looked around half of them weren't there!

Lynval: We all tried very hard to keep the band together, but the politics within the group just weren't right. We just couldn't communicate with each other anymore. We couldn't work *together* anymore. That was the worst thing, the thing that annoyed me the most.

Neville: It got to the stage where we didn't all have a say in what The Specials were doing. But we're not kids, so we should have a say. People can't be yes-men all the time.

Just after the second album, 'More Specials', you all took a six month break from touring and recording as a band. Was that the trial separation that preceded your divorce from the rest of The Specials?

Lynval: I think that period really helped us . . . it showed the three of us that we could work together. The three of us went into TW Studios last January and put down some demos. What we did then was The Fun Boy Three in its original form, well over a year ago.

There were a lot of rumours of unrest in The Specials around the time of 'Ghost Town'. Terry and Lynval were said to be unhappy with the way their solo compositions turned out on the 'Ghost Town' EP.

Lynval: I was far from happy with the way 'Why' turned out. The production was lousy, particularly as we'd done demos of the same song as The Fun Boy Three which were much better.

Terry: The trouble with those songs was that we always had to have a guitar part and a bassline and so on just to accommodate The Specials as a band. I wanted the song 'Friday Night Saturday Morning' to be recorded with just a piano and vocals, as if it were being sung by a bloke in a pub, not by a band.

What about the 'zoot' image that you were pushing on Top Of The Pops *at the time? It seemed very forced. It looked as if you'd nicked it from Blue Rondo A La Turk.*

Terry: I wasn't very keen on it at the time. It was as if the skinhead image had gone out of fashion and we had to find the next big thing and ended up in zoot suits.

Neville: I hated the way we looked in the 'Ghost Town' video. I looked a right stuffed prat in me double-breasted jacket! It was as if we had no ideas of our own and had to follow somebody else. We had to copy someone and at the time it was Blue bloody Rondo!

You must have been happy with 'Ghost Town' though.

Neville: We were happy enough with the song itself, but we didn't get any credit for our part in writing it. I wrote most of the lyrics to 'Ghost Town', Jerry did most of the music.

Lynval: The lyrics of 'Ghost Town' came from a trip me and Neville took to Jamaica . . . Kingston is a real ghost town. The place is a complete wreck and that was what gave us the idea for 'Ghost Town'. It was the first time I'd been to Jamaica in 20 years and it was frightening! You go downtown and you get people begging you for a dollar, begging you for the shoes on your feet!

'Ghost Town' was inspired by Jamaica, but it's about Britain too. We're going through a similar thing over here. Coventry is supposed to be an industrial town, but now that all the industry is closing down, it's becoming like a ghost town.

I thought that 'Ghost Town' worked particularly well as an EP, a complete package. The three tracks went together really well, including Terry's 'Friday Night Saturday Morning', the one that people tend to overlook.

Terry: The thing about that was that it showed the two sides of Coventry. On one hand you have unemployment, the youths getting angry and fighting, and on the other you have the typical Friday night scene in the taxi queue, the vomiting and pissing.

It's a very vivid portrayal of the traditional working class weekend binge, the Locarno drinks, the hen party and their leather bags, the pie and chips at the taxi rank and so on. But you look on that sort of life with disdain, almost contempt, just as The Specials did in the past in songs like 'Nite Klub' and 'Stereotype'.

Terry: 'Friday Night' is about me. I was saying, What's the point in *me* going out and doing all that? but I wasn't knocking it. That's what I used to do every weekend. I was always getting turfed out of clubs and chased and beaten up.

Then I got to 21 and began to think, Fuck it, I don't want to get beaten up anymore. That lifestyle was great at the time, but you get enough of it after a while. It's a mundane song about a mundane lifestyle.

Neville: I don't go out and get pissed up. I might have a drink but I always like to know what I'm doing, so I don't get drunk. When you get pissed, you're not in control of that.

Lynval: Then again, I'm the complete opposite . . . I'll still go out and get absolutely paralytic! It'll probably be about six months before I get to the stage where I can do that again, though. I used to feel really free and easy in clubs. Now I'm going to be really paranoid. Last week I went to London for the first time since I was beaten up. I went into a pub and I just couldn't handle it! There was a load of people around and I just started shaking. I couldn't feel comfortable. I'm going through the same thing that I went through after being beaten up in London. It took me a long time to be able to relax in a club after that.

THE FUN BOY Three seem to be a far more democratic group than The Specials ever were in terms of songwriting and recording. Is that an intentional reaction against the frustrations you felt towards the end of The Specials?

Lynval: Because there are only three of us, we tend to be a lot closer than we were in The Specials. In The Specials, we were really close at first because we had one thing in mind — to get the 2-Tone thing across to people. We *were* close then, although we were never really *friends*. It was always more of a working relationship.

The great thing about the group now is that we have no fixed instrumental roles. I enjoy playing more now because I'm not just confined to the guitar. I can play the drums, bass, piano . . . it's a totally different ball game now! I used to enjoy playing in The Specials, but I also had a longing to play other instruments as well. The Specials never gave me the chance to do that. We've got a lot more freedom now.

The link-up with Bananarama looks like a pretty sharp move. How did that come about?

Lynval: We just heard their single and that was that. We knew immediately that they were the right lot for us.

Terry: We like the idea of having sidekicks and we liked the way Bananarama looked in their pictures. We wanted people that we could nick ideas off, people that could nick ideas off us. It was so obvious when we saw Bananarama — three girls doing more or less the same as us.

We enjoy working with Bananarama 'cos they don't have any studio experience. That suits our way of recording fine. It's more natural. They don't know all the tricks of the recording studio so they just went in and *sang*. They didn't know what 'cans' were. They called them headphones. It was a much more refreshing way of working. It was like being in a punk band again.

Your method of working, recording and mixing each song in just one take, must leave a lot to chance. Wouldn't just a little discipline be a good thing in the recording studio?

Terry: But recording the way we do is *more* disciplined than the conventional way! If you don't rehearse everything before hand, you have to give it your full concentration when you actually record a song! You don't have four weeks or whatever to come up with a certain song. You just have to go in and do it.

That's the best way to do it. In The Specials there was always this really intense pressure in the studio. Every record had to live up to the last one. Sometimes we had to follow a number one like 'Too Much Too Young' and that does put a lot of pressure on you.

I would have thought that sort of pressure could also act as an incentive, a kind of creative tension.

It can also restrict you 'cos you think you always have to write absolutely wonderful songs. But since we left The Specials, our attitude to recording has completely changed.

The sort of liberties you allow yourselves now can also result in the kind of indulgent garbage that PiL sometimes serve up. Are you aware of the dangers in such an anarchic attitude to the recording studio?

Terry: In a way, yeah, but it's more like a hobby with us. It's something that really matters to us. We just want to go against the whole process of writing, rehearsing and recording a song the way we did in The Specials. We record for ourselves, but we release records for other people. If we record something unlistenable, then naturally we don't release it.

THE SPECIALS hit a new peak — artistically and commercially — with the success of 'Ghost Town'. Wasn't it something of a gamble leaving the group when you did, a matter of weeks after their biggest hit?

Terry: I suppose it was a gamble leaving when we did. We'd have been a real laughing stock if we'd fallen flat on our faces. The fact that people have taken to us pretty well has been great. If we hadn't left The Specials when we did, we'd probably have been stuck there for the rest of our lives.

Lynval: I'd hate to see the British music scene become like the American scene where everybody plays safe and sounds exactly the same as every other band. I'm glad that there's a place for groups like us. In England, when it comes to new ideas, our young musicians can be the most creative and original in the world.

Did The Specials achieve what they set out to do?

Lynval: By the time we split, yeah, I think we had. We achieved one of our aims, which was to make the youth a bit more aware of things around them.

Terry: I think that's all you can hope to do — make people *aware*. I mean, 'Ghost Town' was number one in the chart and there were still riots and fights long after that, so it didn't achieve anything as far as stopping that. It just highlighted it. It's the same with the anti-racist songs. It might help make some kids more aware, but it doesn't stop racism.

So where do the Funboys stand in the current scheme of things? Post-punk rebels?

Neville: Me a rebel! We've always been rebels! It's the way we grew up, so we don't need to talk about no street credibility or nothin' like that. It's not something that we think about. We're not middle class. We're from the street, always been street boys. We know what we're singing about 'cos we're from the same level.

Terry: It's like racism. We don't need to talk about it, because we've all been through it. It's pretty ironic how the three of us are together now when seven years ago we'd have been throwing bricks at each other! I can remember being in the same gangfights as these two guys, only we were on different sides! We *were* the kids we sang about in The Specials.

Neville: We don't need to go on about all that street credibility shit, 'cos that's where we come from. I'll tell you this. Everybody that's on the street wants to better themselves. They're all sick of *the streets!* They have ambition.

My dad said one thing to me and that was, Try and make something of your life. That's what I'm doing! Your roots are always with you anyway. I still get up to things that I shouldn't. I don't nick things like I used to, but I'll still mix with people that I shouldn't mix with. That's just something that's within you, something that you can't break away from.

Lynval: I still see Coventry as my home. I'd like to travel, maybe spend some more time in Jamaica, but that's not my home the way that Coventry is. People in Jamaica think that me and Neville are foreigners. To them, we weren't Jamaicans, even though we were born there. We talked differently and we lived a different lifestyle.

Home is where you lay your head, not where your parents' roots are. A lot of Rastas think that their home is Ethiopia and they want to go back there. But to me, home is where you are happiest and I'm happy here.

Do you feel part of any black British culture?

Lynval: In some ways I do, but to me togetherness is more important than being part of that culture. I went to see Black Uhuru play in Birmingham last year and it was the heaviest atmosphere that I'd ever encountered. Just 'cos I don't smoke ganga I was getting hassle from all the dreads. Those guys took the piss out of me just 'cos I didn't smoke. But if I smoke that stuff I just end up flat on me back! It's not me.

I think that a lot of the black and Indian kids in England are really confused. They have rejected their family's way of life and they don't want to know about their ethnic cultural background. They consider themselves British, which is what they are. They weren't brought up in Jamaica or India, and they wouldn't be able to live there if they went back. England is their *home*.

A lot of those kids feel disenchanted. They are the first to be denied the material rewards that the British educational system promises them.

But I know all that,'cos I've experienced it. When I first came over here from Jamaica I was 11 years old and I had to go through all that discrimination at school. I went through hell trying to adjust. It was very difficult, but I adjusted 'cos I know that there's good and bad in all the races of the world. As long as you realise that, you can't go wrong.

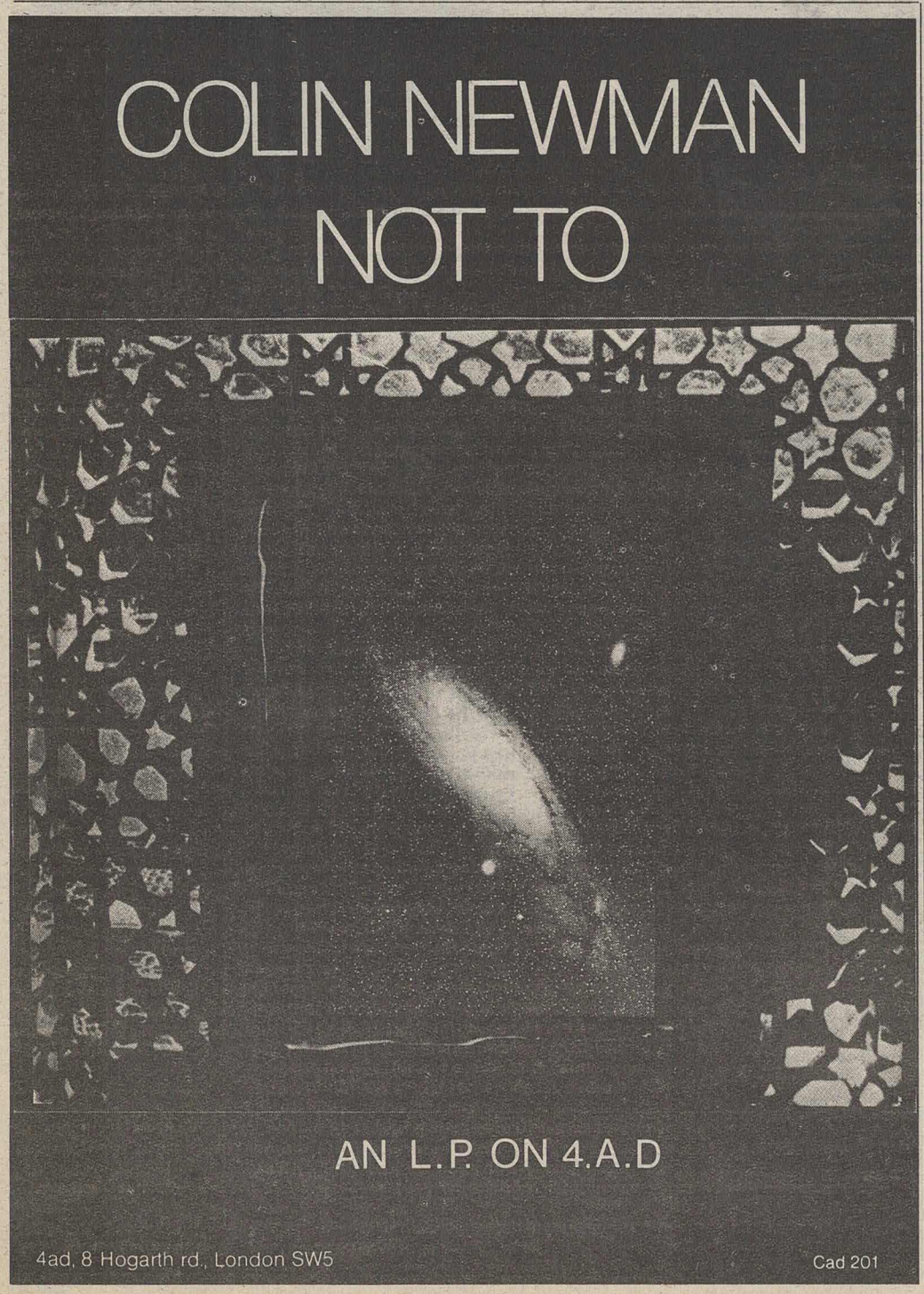
Despite all that you've been through, your message seems basically to be one of hope.

Lynval: It has to be. You've got a small band of people preaching hatred, but they're only a small minority. It's important to realise that. Most people are not racist. If the majority of people *were*, there would have been a lot more bloodshed in this country than we've seen so far.

I feel that people are beginning to come together more, even the Indian and Pakistani kids. They're all part of the same culture really, they've all been brought up in the same country. I don't think we should try and separate ourselves. Togetherness is more important.

People have had three years of bands telling them that there is no future. At that rate, they're going to start believing it, which is just plain stupid. I still think there is plenty of hope.

It's all down to the way you use yourself. There's always hope.



LPS

Two fifths of the '52's *Pic: Adrian Boot*

FIZZ AND POPSPEAK!

THE B-52's

Mesopotamia (Island)

A BRIEF encounter between two of the most deceptively insidious forces in new American music — David Byrne's irresistible art scalpel and The B-52's immovable belief in the popcorn aesthetic — produces six tracks that can be seen as a breather from their usual schedules, though an extremely entertaining one. Cindy Wilson: *"Whooah! Hey - hey you come on! Gonna take you somewheres!"*

Fears that Byrne might, as producer, have intellectualised The B-52's up a dry cul-de-sac of diagram stepping are reined in by the inimitable exuberance on display in the first track on each side, 'Loveland' — a wild rhythm track for Cindy to spout a dizzy, moaning, righteous promise of a ticket to a sweethearts' Nirvana — and 'Cake', a patisserie dripping with possibilities and punctuated by a breathlessly arranged horn section.

Though Byrne has brought in a number of guests and himself plays bass, guitar and synthesiser, the sounds (and vision) remain in the keeping of the '52's. It's their devious grasp of their spiritual antecedents' legacy — Ohio Express, The Seeds, Strawberry Alarm Clock — as filtered through a feckless kitschenette love of the trappings of suburbanite America that equalises the pills and sugar for a very sweet sort of high.

As ever, dance is the discipline behind this art. Byrne recognises the rhythmic affinity between his own music and that of seminal lessons in gyration like 'Rock Lobster' and 'Give Me Back My Man' and ensures that the precision-tooled bopalong is maintained throughout the thirty-odd minutes of this record. 'Throw That Beat In The Garbage Can' has a relentless motorik movement applied to Fred Schneider's own Fear Of Music — though Schneider's sorehead commentary has a more practical consideration at root: *"Stop that beat/It's making me apprehensive/Sweat ruins my clothes/They are very expensive!"*

It's something else Byrne and the B's share: the reappraisal of conversation as the true path of popspeak, a method of communication that matches the demands of this airy music far better than any dowdy recourse to poetics or the bleary syntax of 'new romance'. Schneider's way with words is of course guileless compared with Byrne's; on 'Mesopotamia' itself we are told *"I ain't no student of ancient culture/Before I talk I should read a book/But there's one thing I do know/There's a lot of ruins in Mesopotamia"*. Some revelation. It's not difficult to picture a grinning Byrne in the control room, pleased at the chance of a wild weekend away from the Heads' nightclasses.

As a throwaway project, a stopgap slice of spontaneous rhythm (with the floor very much in mind — Byrne even strips the tracks down to percussion on a couple of occasions, a sly wink at twelve-inch sensibilities) 'Mesopotamia' slides neatly beside Leer's 'Contradictions' as a harbinger of an updated groove. A sharp Stateside riposte to our own vanguard of white dance music and a cool demonstration of how The B-52's can make their fizzy substance stand up to one of the foremost intellects in American pop.

And it's fun. Meet you by the third pyramid.

Richard Cook

NEW EURO MYSTERY DANCE

One third of the mystery *Pic: Wolfgang Burat/Spex*

LIAISONS DANGEREUSES

Liaisons Dangereuses (Teldec Import Service — German import)

SEARCHING DESPERATELY for clues to crack the Liaisons Dangereuses mystery, I intercept a battered metal box, circular shaped, looking something like the one the second PiL edition came in, except this one's full of crumbling celluloid.

Still, it's the first break I've had on the case and I unravel it at 24 frames a second. Images of naked flesh flicker across opulent sets, but they're not easy to see and just when I think there's something wrong with my eyes it clicks. Yeah, it's not me, but some soft focus device there to disguise the lingering guilt of the camera eye and it hits me like a wet red herring that this dangerous liaison is Roger Vadim's *Les Liaisons Dangereuses*, not the ones I'm after. Though its surface sensuality's not so far away from the mood of the mystery at hand, these Liaisons Dangereuses are too hard, too disciplined, to leave such sloppy clues. Their centre is too sharply defined, even if it gets a little blurred around the edges. Liaisons Dangereuses excite all right, except they call the shots, not like the poor dame sprawled before Vadim's will in his movie.

Naw, Liaisons Dangereuses are a collective concern, they draw their strength from at least three different sources, their illicit affair is carried out across France and Germany. Two sources are easy to track down and I trace the electronic stimuli and treated natural instrumental noises to Bavarian Chris Haas, one time synth/sound/tape operative with D.A.F., and Berliner Beate Bartel, who used to be bassist in all-girl trio Mania D. Back when Haas was with D.A.F., he and drummer Robert Gorl worked out this system of sequencered rhythms and pre-record electro-jitters, which is best heard on the abrasive 'Die Kleinen Und Die Bosen'. After Haas left them, D.A.F. compressed what they had left into a brilliant, barely suppressed, suffocating disco erotica — I'm surprised they ain't been busted by the vice boys. Understandably not wanting to limit himself to such simple sequencer programming, Haas has found companions more sympathetic to his broader sensibility.

He and Bartel have got a deal worked out where the compulsive regularity of the mechanical rhythms is offset by chance intrusions to keep you on your toes. The messages they transmit are almost subliminal, their appeal undeniable, yet irrational. Neither wistfully hypnotic, nor bullying and insistent, Liaisons Dangereuses' rhythm repetitions are either celebratory or playfully cerebral.

Like on the opening communication 'Mystere Dans Le Brouillard', which establishes they're as much interested in fiction as body friction. As fine an evocation of a murky backstreet as you'll happen upon this side of Sherlock Holmes, its squealing breaks and shrill twitters enlighten the rolling basso profundo at its core. Sorry to go literary on you, but another song, 'Aperitif De La Mort', is pure Poe, what with the telltale heartbeat pulsing fear through it.

It's not all dark though. Then, it couldn't be with a figure like the hitherto unknown Parisian singer Krishna Goineau present, whose amazement and wit is translated through French, Spanish, pidgin English and German into a joyful babel of words.

Their sense often escapes me, but I don't care anymore. I've given up trying to crack this case, succumbed to its mystery and now rejoice in the discovery of Europe's best kept secret. Get in on it.

Chris Bohn

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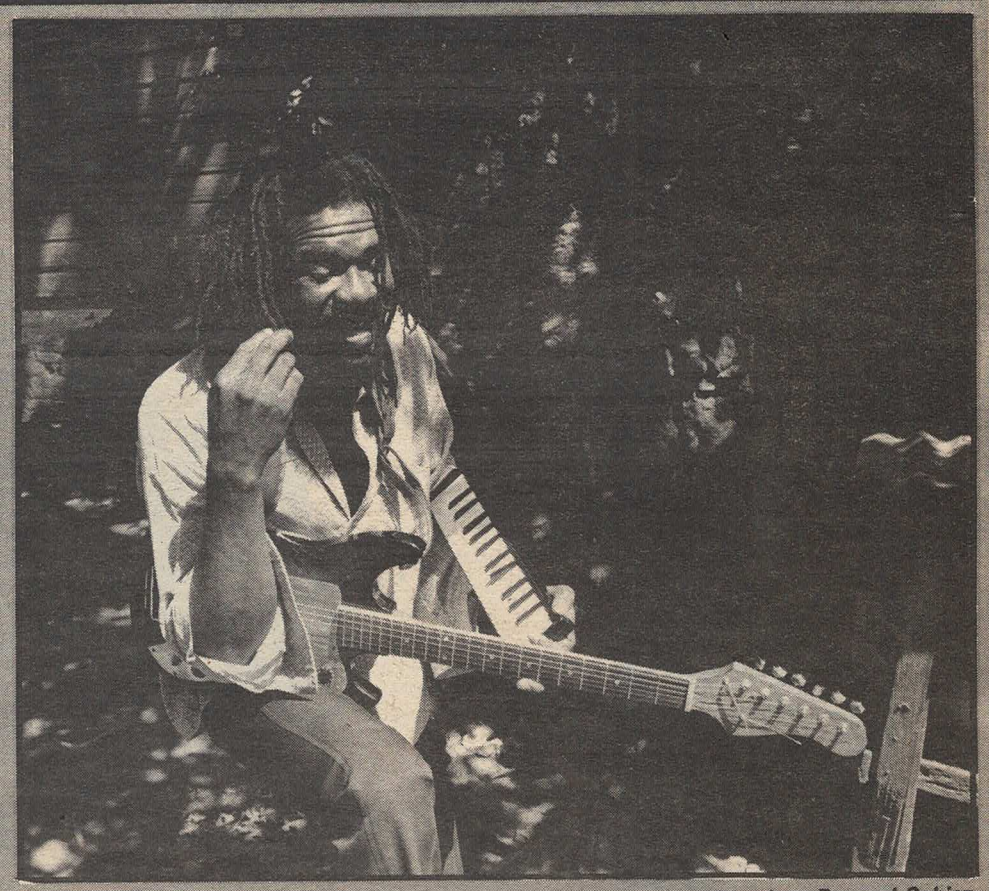

Glen Brown — Pic: Jean-Bernard Sohiez

MERRIE MELODIES

VARIOUS ARTISTS

Melodica Melodies (Trojan)

BLITHE COMPILATION of incipient melodica deployment by reggae musicians — *circa* early '70s — serenading its three principal exponents: Augustus Pablo, Glen Brown and Joe White.

Pioneer rocker Pablo is remarked and widely on either bank of the river Nile, of course, and his name synonymous with the instrument, although he fulfils as many piano sessions in the studios of Jamaica. He appears thrice here: the celebrated Randys production of 'Java', with its picking and running guitar complement; a previously unknown to me Joe Gibbs tune entitled 'African Queen'; and, "from Tubby's studio we bring you dubwise silhouettes version featuring the man Augustus Pablo. Wow!" — to quote Big Youth's introduction — 'Bass & Drum version'. This last track utilised the rhythm of Dennis Brown's hit 'Silhouettes' — re The Rays' old doo-wopper — recorded by the singer while with Derrick Harriott.

Spoken passages are likewise a highlight of Glenmore Brown's, and in fact his contributions are my own favourites on the LP. They include 'Smoky Eyes', '2 Wedden Skank', a melodica duet with Joe White called 'Merry Up', and a pair of titles ascribed under his pseudonym of Rue Lloyd: 'Cheer Up' and 'Loving You'.

Especially interesting is '2 Wedden Skank' — a variation on Mendelssohn's matrimonial lollipop — where in Mr Brown proffers information on his record label and business premises of the time, though alas no longer, and merits quoting in full: *"Tune in to the king of sounds and blues that you will never refuse, you gots to pick and choose before you lose . . . on the Pantomine label, Crossroads, Caledonian Place, you know where. Do it to it Godson!"*

And in the middle of his 'Merry Up' duet with Joe White brings the music to a halt, declaring: *"Hold it Mister T, the daughter can't keep up to this rhythm"*, before resuming.

Joe White is best known as a ballad singer, but holds his own well in this company with some deft delivery, including his unadorned theme to 'Kenyatta', 'Naked Spectrum' and prove as outgoing as any on the Western style melodirocker 'Call Me Trinity', accompanied by the neighing of horses and by way of prelude the declamation: *"faster than Eastwood, tougher than Van Cleef, rougher than Django — Trinity!"*

With various paraphrase Clint Eastwood is to toast the same sentiment for his debut with 'Badder Than Them' some half a dozen years later.

Penny Reel

NICK LOWE

Nick The Knife (F-Beat)

OR . . . BASHER bounces back. With his Rockpile days consigned to the rich back catalogue of his career, Nick Lowe resumes solo operations — albeit assisted by a familiar cast of friends. And 'Nick The Knife', with its full complement of 12 Lowe compositions, is reassuring evidence that he's still functioning with all talents intact.

As per usual, the "Basher" tag is only partially correct; there's an element of the Bashful as well, as his penchant for robust production and bullshitless rock'n'roll is always modified by some winsome balladeering. Obviously, freed from the straight ahead Rockpile format, Lowe can allow himself a greater flexibility, as witness his softly reggaefied treatment of the Rockpile number 'Heart'.

The LP makes use of a dependable crew of confederates: Terry Williams, Martin Belmont, Steve Nieve, Billy Bremner, Ben Barson, Paul Carrack and of course the missus, Carlene Carter, are just some of the illustrious names checked on the back cover — a sleeve which, incidentally, also boasts a superb painted portrait by the artist Ian Pollock.

If the results are predictably inside a poppish country-rock category, then they're predictably enjoyable as well. You won't hear words like 'challenging' or 'subversive' — fashionable critical currency — being bandied around in Nick Lowe's vicinity. And, for that, I'm inclined to breathe a sigh of relief. What you *do* get are fine healthy tunes ('Queen Of Sheba', 'Burning') laced with lyrical wit and, just as much fun, a couple of little spot-the-steal games too.

It has to be said: 'Nick The Knife' slashes all over the competition. And from a considerable height.

Paul Du Noyer

KEVIN COYNE

Pointing the Finger (Cherry Red)

THE THEMES of this LP are generally the hoary old ones of 'Alienation'; the difficulty, (and in this case the tacitly accepted impossibility) of communication, and the insubstantiality and hence inadequacy of 'Religion'. Dealt with here in the 'soul-baring' 60's singer-songwriter style; mostly stripped of imagery, and completely of metaphor, it's a bleak but uncompelling vision. Not to say a narrow one.

Kevin Coyne here is one of life's less interesting paranoids; the usual abdication of responsibility, the usual externalisation of 'blame'. He also employs some of the plain ugliest music heard since The Groundhogs. The charge is Sentimentality; like Loudon Wainwright without the saving grace of an independent wit. This is not an alluring proposition. Kevin Coyne almost manages to put his pointed finger on it:

'You sing a solemn prayer to yourself/But you only pray to yourself.'

The only moment when Coyne sounds like a soul singer is on the opening 'There She Goes', which tries hard to swing despite its leaden execution. His concerns are externalised to an accessible and potentially valuable degree.

The rest of the LP positively begs to be ignored; there are more than a few too many 'does anybody care,' for me to disagree with. Coyne wallows in his weakness to a tiresome and evidently unhealthy degree. 'Sincerity' doesn't come into it — whether it's a quality present or absent, it's no guarantee of *Authenticity*. There is so little self-assertion, so little love, that I can't help feeling that despite appearances which may profess the contrary, Kevin Coyne positively enjoys his condition. (Without being able to communicate this joy to the listener). There is something so numbingly habitual about the poses struck here; it's as if he would rather prove his point, and point his finger, at the 'difficulties of communication', etc, than actively overcome them. Wallow in it, rather than swallow it and move on. I walk on by.

Mark Cordery

NO LACK OF GUILE

THE J. GEILS BAND

Freeze Frame (EMI America)

THE AMERICAN rock show business appears to have discovered some uncanny knack of bringing wilderness-bound rock groups back into the limelight. No one could have been more surprised than the present writer to find The J. Geils Band so suddenly suspended at the top of the U.S. charts.

If you remember The J. Geils Band at all, it's probably from way back when you were growing out of Steve Miller and 'Happy Trails' (or am I speaking for a lost generation?): when, apart from the first New York Dolls LP, 'Bloodshot' was the sleaziest, pulpiest piece of plastic around. Of course there was always 'Jeepster' or 'Coz I Luv You', but as an instant antidote to West Coast hang-overs, nothing quite beat Geil's cover of the Showstoppers' 'Ain't Nothin' But A House Party'.

Now Geils have entered the new American chart elite of ex-rock'n'rollers turned fake balladeers and soul strutters — hardly, I hasten to add, with honour intact. 'Centerfold', the single, is the lurid tale of a high school princess discovered, some years later, spreadeagled between the centre pages of a skin rag, all set to a curious combination of an Irish jig and the kazoo motif from Grandmaster Flash's 'The Birthday Party'.

You will have sensed that not everything is plastic roses in the glam rock camp any more. What seems to have happened is that keyboard player Seth Justman, despite looking even more insomniacally wasted than lead singer Peter Wolf, has taken control, and, musically or otherwise, is clearly a shrewd and mercenary individual of dubious integrity.

Justman has written ninety per cent of the material on 'Freeze Frame', and because his idea of metropolitan suss is only marginally wittier than, say, Mick Jagger's, this makes the album rather trying. Like Foreigner, Speedwagon *et al.*, he views the rock'n'roll stage through futuristically horn-rimmed heavy metal opera glasses. Try this for size: *"She was kickin' the habit / Of scoring in cars / She'd been drained of her spirit ... All caged up in this zoo / A wildcat angel — angel in blue . . .* ('Angel In Blue').

This is AC/DC's Sin City, and more than likely it's what native New Jerseyites like to hear of the big city life they're missing out on. But elsewhere Justman really excels himself; the dizzying heights of the American Top Ten have never known so perfect, so tailor-made a couplet as *"She never had dreams / So they never came true . . ."*

Justman's academic horn and string arrangements also camouflage J. Geils himself. Granted that the man has never so much as penned a single toon for his eponymous group, the fact remains his trashcan Gibson flamethrowing was a critical ingredient in the band's recipe. What I mean is, long before the word was bandied about on thin white lips, this group used to *funk*. Sort of, anyway.

Now we are to be palmed off with the likes of 'Insane, Insane Again', and 'Flamethrower', funk so stuck-up and wooden it wouldn't shake the whitest ass in America. Or worse still, 'Do You Remember When', which pushes off like a Blue Oyster Cult ballad only to cruise, with graceless sobriety, into a giant MOR disco chorus.

'Freeze Frame' has been freeze-dried to guarantee, etc.

Barney Hoskyns

Joe Zawinul — *Pic: Pennie Smith*

OUTLOOK: DRY AND WINDY

WEATHER REPORT

Weather Report (CBS)

TIME WAS when a new Weather Report LP would stage a revision of all we knew about fusion and its note-greedy slaves. After the mach seven gabblings of the Hancocks and Cobhams and Coreas the luxuriant sophistication of Zawinul and Shorter — two ruthlessly individual temperaments united by a concern for excellence of results — came like a renewal of faith, every time. There *was* an electric jazz to be made, or so 'Mysterious Traveller' and 'Tale Spinning' insisted.

History now. The arrival of Pastorius seemed to alter the meteorologists' map for good. Playing became a race, technique grew to override instinct and Weather Report went stale when they had seemed unstintingly fresh.

They now travel a lone continuum: still, I suppose, the best at what they do but splendid in their isolation. 'Night Passage' and its accompanying marathon concerts swelled with passages of breathtaking, inspirational virtuosity yet finally took on the nature of a sonic battering ram.

And 'Weather Report' (brilliant) shows them there still. Zawinul's opening flourish, the lightning eruption of 'Volcano For Hire', sparks a tumultuous involvement from all concerned and simply goes ... nowhere at all. It thunders to an arbitrary halt as if it had just run out of rails.

All but two of the seven tracks are by Zawinul, and all unfold in similar terms. His melody lines have grown so distended that their character has the flavour of over-chewed gum. Only on the two ballads, 'Current Affairs' and 'Speechless', does the stern elegance reappear, moistened by the mournful ringing of Pastorius.

It's a cliche to draw attention to Wayne Shorter's reticence on Weather Report records. Though he plays plenty here it never exorcises the ghost of his Blue Note self, an improviser of extraordinary intelligence. That he's skinned his phrasing to the bone is not the complaint; that he merely sounds disinterested most of the time is. 'When It Was Now' is his sole contribution and it's so wilfully obtuse it purports to mock the composer of masterpieces like 'Patricia' or 'Schizophrenia'.

For all this, it is still an LP of great moments — the limpid, dream-filled coda to 'Current Affairs' or the way the group improvisation on 'Dara Factor Two' suddenly takes wing towards a spontaneous climax are evidence of the chemistry that is still there. They have it in them, but there is nothing to prove any more. It hurts to say it — just another Weather Report record.

Richard Cook

Black Uhuru — *Illustration: Ian Wright*

TEAR IT DOWN!

BLACK UHURU

Tear It Up — Live (Island)

'BABYLON BY Bus' was the epitome of a care-less exploitation of which 'Tear It Up' is the latest minor example. Black Uhuru have made two LPs containing some of the *greatest* music, the spookiest spirituals of indomitable militancy. There is another LP planned for late summer release, but in the meantime there must be a market to be found wanting, willing to mark time with a live one. Feed the shitstem — there's no other reason for this record to exist.

'Shine Eye Gal' starts up well enough; a beautiful, warm surge. My suspicions are only aroused by some nasty prominent populist guitar. The immediately following 'Plastic Smile' is a similarly awkward mix of desirable and undesirable elements.

'Abortion' is something else altogether. It's a devastating piece. There is an immovable, relentless threat in the rhythm and the harmonies — speaking with the implacability of the heartbeat of the life it is defending. *"My black sister, going down the drain . . . / first degree murder . . . 16 and over . . ."*

The broken screams of Michael Rose are a wrenching, provocative appeal. I can't go for that. My non-rastafarian view remains unchanged. With 'General Penitentiary' I don't have a similar crisis.

Side Two can't fail. 'Guess Who's Coming To Dinner', 'Sensimilla' — celebrations in a style, the peak of paeans to the stuff. 'I Love King Selassie' is a mighty uplifting push push, with the most affecting harmonies on the record, along with those on the closing 'Leaving For Zion'.

So what's the matter boy? I've only had a couple of days to sit on my arse and wonder what to do, but I don't think that this record is a useful addition; it's just a purposeless reduction. At the bottom line, I've hardly heard Sly Dunbar sound so flat-footed, so un-sly. When Robbie Shakespeare starts to wind out the bass, stretch out the beat, Sly just keeps on with an insistent muddy crunch. Which works in a straightforward way when the effect is of overpowering repetition, but it rolls over the tricks, the agility and the sly subtlety of the studio creations. His drum burst on which the LP limps to a closedown is a gross triumph of rocky crassness.

And insult compounds injury, in a mix which has Michael Rose out somewhere in a very cold and lonely place.

As for the tunes, they're still mostly present, though in a more rigid and less suggestive form. When push turns to shove. In general the whole record simmers at an insufficient temperature. Tear it up? I snort derisively on your misleading slogans for travesties of what *could* have been. Black Uhuru *should* tear it up. Island, you wear a plastic smile.

Mark Cordery

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TOUR NEWS

GO-AHEAD FOR BLONDIE VISIT

BLONDIE's spring tour of Britain and Europe, exclusively predicted by *NME* in the autumn, now looks to be definitely on. Their manager Shep Gordon is in London this week with Alice Cooper (whom he also manages), and he revealed that we can expect the tour to go ahead around mid-May to June. He added that agents and promoters have already been contacted — in fact, it's understood that two leading promoters are currently in contention for the tour.

Meanwhile, the new Blondie album is now within ten days of completion, with Mike Chapman producing — it reverts to the straight rock format which characterised the group's big hits, and is planned for release in the first week of May. This is also the date when the Blondie book — with words by Debbie Harry and 120 pages of picture by Christ Stein — will be published by Hamish Hamilton. There are also plans for an exhibition of Stein's pictures to open in London in late April or early May.

● Gordon also revealed that, in view of the great interest in Alice Cooper's sell-out UK concerts starting this week, it's likely that he'll be returning here later in the year for further dates — probably including Wembley Arena.

COOPER: THREE MORE

RY COOPER has added another three nights at London Hammersmith Odeon to his UK tour schedule, making six shows in all at that venue. His originally announced dates there (May 27-29) have now sold out so, after a day's rest, he plays three more — on May 31, June 1 and 2. Tickets are on sale now priced £6.50, £5.50 and £4.50

SKY LIGHTING UP

SKY have announced details of their UK spring tour, comprising 19 major concerts in April, including three at London's Albert Hall. It ties in with the release of their fourth album 'Sky 4' by Ariola on March 26, also available in cassette form — their first two LPs have now gone platinum, with their last album 'Sky 3' fast approaching that status. A single from the new LP will be issued on February 26, titles as yet undecided.

Tour dates are Birmingham Odeon (April 3-4), Glasgow Apollo (5), Edinburgh Usher Hall (6), Preston Guildhall (8), Southport Theatre (9), Liverpool Empire (10), Leeds Grand (11), Manchester Apollo (12-13), Sheffield City Hall (14-15), St. Austell Cornwall Coliseum (17), Bristol Hippodrome (18), Bournemouth Winter Gardens (19), Southampton Gaumont (20) and London Royal Albert Hall (21-23). There'll be double performances at some venues. Tickets are already on sale in most areas and, in any case, all box-offices are accepting applications immediately.

STYLISTICS RETURN

THE STYLISTICS are back in Britain for a tour concentrated mainly on cabaret engagements, though their schedule takes in one major concert date, when they play two performances at Croydon Fairfield Hall on March 14. Other bookings — promoted by Kennedy Street Enterprises — are at Purfleet Circus Tavern (this week until Saturday), Windsor Blazers (February 14-20), Manchester Golden Garter (22-27), Birmingham Night Out (March 1-6), Watford Bailey's (8-13) and Batley New Frontier (17-20).

SLADE CONCERTS

SLADE have now confirmed a string of concert appearances, plans for which were reported last week, tied in with the March 4 release of their new RCA single 'Ruby Red'. They visit Oxford Apollo (March 19), Ipswich Gaumont (21), Portsmouth Guildhall (22), Brighton Centre (23), Leicester De Montfort Hall (25), Glasgow Apollo (26), Bradford St. George's Hall (28), Derby Assembly Rooms (29), Manchester Apollo (30), Hanley Victoria Hall (April 1) and Bristol Colston Hall (2). Their schedule doesn't yet include a London date, though one may be slotted in later.

JCC, LINTON CO-TOPPING

JOHN COOPER CLARKE and LINTON KWESI JOHNSON have now set up their co-headlining tour next month — the first time they've been on the road together, though they've shared the same stage on several previous occasions, including last autumn's Poetry Olympics at London's Young Vic — from which, by the way, the album release has now been put back to March 5 by All Round Records. JCC is already playing a series of solo dates, as well as finishing off his new solo album for May release by Epic, and he joins forces with Johnson to play:

London Mile End Queen Mary College —March 2), Norwich East Anglia University (3), Colchester Essex University (4), Brighton Top Rank (5), London Waterloo Old Vic Theatre (6 and 7), York University (9), Leeds University (10), Durham University (12), Glasgow Strathclyde University (13), Edinburgh Queens Theatre (15), Manchester The Ritz (16), Nottingham Rock City (17) and Sheffield Polytechnic (19).

Orange Juice hit the road

ORANGE JUICE, the four-piece Glasgow band whose new single 'Felicity' is currently selling strongly, set out on tour next weekend to support their debut album — titled 'You Can't Hide Your Love Forever', it's released by Polydor on February 19 and contains 13 tracks, most of them written by lead singer Edwyn Collins. It will be their first UK outing with their new line-up, in which Malcolm Ross (guitar) and Zeke Manyika (drums) join founder members Collins and bassist David McClymont.

Dates are Bristol University (February 17), Birmingham Imperial Cinema (19), Durham University (20), Newcastle Soul Kitchen (22), Liverpool University (24), London Victoria The Venue (25), London North Polytechnic (26), Brighton Sussex University (27), Oxford Scamps (March 1), Sheffield University (2), Manchester Fagins (3), Leicester University (5), Retford Porterhouse (6) and Leeds Warehouse (8). The support spot is shared between The Happy Family and Dislocation Dance.

DOLLY MIXTURE ASK QUESTIONS

DOLLY MIXTURE are headlining a tour billed as '82 And Responding' — which, in fact, is a showcase for bands on the Respond Records label. The Questions are also appearing on all dates, with The Rimshots added as special guests at five venues. With more gigs still being finalised, those confirmed so far are Plymouth Polytechnic (February 18), St Austell Mid-Cornwall College (19), London Victoria The Venue (22), Bristol Polytechnic (23), Liverpool Warehouse (24), Glasgow Night Moves (25), Edinburgh Heriot Watt University (26), Wolverhampton Polytechnic (27), Uxbridge Brunel University (28), Huddersfield Polytechnic (March 3), Preston Warehouse (4) and Stafford North Staffs Polytechnic (5).

The gigs in which The Rimshots appear are the first three, plus February 27 and 28. Dolly Mixture are at present putting the finishing touches to their second single, the follow-up to 'Been Teen,' which should be released during the tour. Edinburgh band The Questions have their debut single issued by Respond this weekend — titled 'Work And Play', it was written by the trio and produced by Paul Weller.

JAM, JOKE ADD

THE JAM have added another date to their early spring UK tour — it's at Blackpool Opera House on Sunday, March 28. Tickets are all at the one price of £4.50, and they go on sale on Friday, February 19.

For the concert at Deeside Leisure Centre the previous night, National Travel (West) of Skelhorne Street, Liverpool, are running coaches from Liverpool, Walton and Crosby to and from the venue — return tickets are £2, obtainable from any National Travel Agent.

KILLING JOKE have slotted an extra date into their short gig series this month, at Brighton Top Rank on February 24. They'll be playing a new set, featuring material from their upcoming EG/Malicious Damage album 'Revelations', due for March release.

Queen: now Arsenal?

QUEEN are now apparently disenchanted with the notion of playing a string of concerts at London Wembley Arena in the spring, and have expressed a preference for one massive open-air bash in the capital — with the Arsenal Football Ground on Saturday, June 5, as their target. This is exactly one week after their projected show at the Manchester United soccer ground on May 29, reported last week — and it would be the first major rock event to be staged at either Highbury Stadium or Old Trafford.

Sources within both clubs have confirmed that plans for the two shows are going ahead — in Manchester's case it was described as "a pilot venture", while an Arsenal spokesman said they would be glad of the additional income at a time when the ground wasn't in use for football. But although there's no doubt that Queen have settled on both venues, neither can be confirmed officially until approval has been given — and licences granted — by the councils concerned. And that can't be regarded as a certainty, specially if complaints are lodged by local residents.

Both grounds would be capable of accommodating at least 60,000 people, though attendance would probably be restricted to around the 50,000 mark for safety reasons. It's not yet known whether Queen have set their sights on any other soccer stadia or outdoor venues, but the possibility cannot be ruled out — and anyway, all will be revealed in a week or two.

Full tour for Blackfoot

BLACKFOOT, already set for a major London concert at Hammersmith Odeon on March 2, return to the UK in April — after completing a European tour — to play 17 provincial dates. As already reported, a new single from the four-man American outfit is released by Atlantic on February 19 — titled 'Dry Country', it comes with a free live single recorded at last summer's Castle Donington event. The April shows, promoted by MCP, are:

Birmingham Odeon (5), Hull City Hall (6), Manchester Apollo (7), Newcastle Mayfair (8), Glasgow Apollo (9), Edinburgh Playhouse (10), Liverpool Empire (11), Derby Assembly Rooms (12), Wolverhampton Civic Hall (14), Reading Hexagon (15), Leicester De Montfort Hall (16), Sheffield City Hall (17), Southampton Gaumont (19), Ipswich Gaumont (20), Dunstable Queensway Hall (21), Belfast Whitla Hall (24) and Dublin Francis Xavier Pavilion (25).

Ticket prices are £4 only (Derby, Wolverhampton and Leicester); £3.50 only (Newcastle and Dunstable); £3.50, £3 and £2.75 (Hull); and £4, £3.50 and £3 (all other venues) — the only exceptions being the Irish venues, where readers should check with box-offices. They go on sale tomorrow (Friday), except at Southampton where it's February 20. Derby tickets are also available at Select A Disc in Nottingham.

CHELSEA

□ **INFA RIOT** (February 18), **Red Alert** (19) and **Blitz** (20) are the opening acts at a new venue called Skunks, situated at London Islington Blue Coat Boy. The promoters wish to hear from "new punk" bands of all kinds, specially better known groups from outside London. Contact Dave or John at 01-852 9745.

□ **SHIRLEY BASSEY** plays four concerts at London Royal Albert Hall from April 5 to 8 inclusive. Tickets are on sale now, from £2 (standing) to £17.50. Yes, that's right, £17.50!

Chelsea back again

CHELSEA are playing a number of selected dates to preview material from their upcoming album 'Evacuate' on Step Forward Records, which includes their hit indie single of the same title. They appear with Anti-Pasti in a No Nukes gig at London Brixton Town Hall on February 19, headline at London Marquee (21), take part in a special evening with The Exploited at Cardiff Top Rank (26), and join the Anti-Nowhere League at London Strand Lyceum (28). First confirmed date next month is at Hailsham The Crown's Electric Theatre (March 13).

STEEL PULSE return to the circuit with a short series of college gigs, starting at Liverpool University on February 17 — which will be broadcast live in Radio 1's David Jensen Show — followed by Sheffield Polytechnic (18), Leeds Polytechnic (19) and Newcastle University (20). They tie in with the release this weekend of their new single 'Ravers' in both 7" and 12" formats — it's the first on their own WiseMan Doctrine label (through Island), and is taken from their upcoming album 'True Democracy', their first for two years and issued on March 1. The band embark on a European tour next month, with more British dates to follow later.

Pick Hits for '82

from Rock Read, where rock 'n' roll is more than meets the ear

1. The Rolling Stones: The First Twenty Years
by David Dalton – £7.95
The definitive book on "the world's greatest rock 'n' roll band", featuring complete history interwoven with interviews, essays worldwide press clips, and HUNDREDS OF PHOTOS!!! The one you gotta have . . .

2. The Police: A Visual Documentary
by Miles – £4.95
A colourful day-by-day log of the Police, chronicling their rapid rise to fame and glancing back at Prof. Sting along with his other roles. Andy's days with the Animals and more, and the whole Copeland clan responsible for the band's phenomenal worldwide success.

NEW! The escalators to heaven:

3. Led Zeppelin In Their Own Words
compiled by Paul Kendall – £3.50
Magic (musical & black), the albums, early days, fame, and the tragic loss of John Bonham, all as viewed by the boys in the biggest band of the '70s.

4. Led Zeppelin: In the Light 1968-1980
by Howard Mylett & Richard Bunton – £4.50
Their complete story!!! Great colour pix of Zep on and off stage.

5. Queen's Greatest Pix
by Jacques Lowe – £4.95
Fantastic b&w and colour shots, plus text on the band. A Sheer Heart Attack for Queen fans!

6. The Clash
by Miles £1.95
The complete story of "the only band that matters", including discography and band autobiographies.

7. Rush: The Words & The Pictures
£2.50
Fabulous b&w photo book of Canada's favourite sons on and off stage and in the studio, featuring lyrics from Permanent Waves.

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Lemmy tells you . . . the Motorhead story from the early struggles to today's metal mania, detailing every recording, gig, TV show.

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10. The Best of Black Sabbath – *£3.50*
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11. Elvis Costello: A Singing Dictionary – *£9.95*
70 songs!
12. Jimi Hendrix: His 40 Greatest – *£4.95*
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RECORD NEWS

B-52's WITH BYRNE

THE B-52's release a six-track mini-LP through Island this weekend. Titled 'Mesopotamia', it's the outcome of a collaboration between the band and Talking Heads' David Byrne — who is credited with production, fretless bass, synthesiser, guitar and percussion. And as a result of what's described as "a studio experiment", the tracks are very different from those featured on the band's first two albums. BLACK UHURU also have an Island LP out this weekend. It's a live album called 'Tear It Up' and was recorded during their European tour last year, when their band included Sly Dunbar (drums) and Robbie Shakespeare (bass).

● **D.A.F.** (or Deutsch Amerikanische Freundschaft, if you want it in full), have their second Virgin single out on February 19 — titled 'Sex Unter Wasser (Sex Under Water)', it's lifted from their recent album 'Gold Und Liebe', produced by Conny Plank. The B-side is a new track 'Knochen Auf Knochen'. The duo are hoping to tour Britain later in the year.

BILL WYMAN of The Rolling Stones releases his first LP for the A&M label on March 26, with his name as its title. The self-penned set was recorded in just 19 days before Christmas, and includes his hit 'Si Si Je Suis Un Rockstar', as well as his new single 'New Fashion' to be issued on March 5.

SECRET AFFAIR have their new single 'Lost In The Night (Mac The Knife)' issued this week by I-Spy, through Arista. It's taken from their latest album 'Business As Usual', released simultaneously and containing all new Ian Page and Dave Cairns songs.

ALICE COOPER's new single 'Seven & Seven Is', rush released by Warner Brothers, was written by Arthur Lee and originally recorded by his group Love. Although the song is featured on Alice's new album 'Special Forces', this is a live version recorded during the taping of French TV show in December. It comes in a limited edition gatefold sleeve.

JERMAINE JACKSON has a potential hit single out on Motown this week. Titled 'Paradise In Your Eyes' from his album 'I Like Your Style', it was written, arranged and produced by Jermaine, who also contributes a harmonica solo.

DAVID BOWIE, who makes his BBC-TV drama debut on March 2 in *Baal*, has an EP of songs from the play released by RCA on February 26 in a gatefold bag. The Brecht songs featured include 'Baal's Hymn', 'Ballad Of The Adventurers' and 'Dirty Song'.

GRAHAM PARKER has signed to RCA and will have his single 'Temporary Beauty' released on February 26, followed by a new album titled 'Another Grey Area' in March. A tour is being set up for Parker, to start at the beginning of April.

Robyn hitches to Albion

ROBYN HITCHCOCK, the former Soft Boys guitarist and vocalist, has signed a long-term album deal with Albion Records — and the first LP to appear under the agreement is 'Groovy Decay', produced by Steve Hillage and released on March 26. Featured are drummer Pod Johnson (ex-Camera Club and Girls At Our Best), bassist Sara Lee (ex-Robert Fripp and Gang Of Four) and saxist Antony Thistlewaite, plus Hillage on "bits and pieces." An extensive UK tour is being lined up to support the album, details to follow in a week or two. Meanwhile, The Soft Boys play a one-off reunion gig at London Islington Hope & Anchor tomorrow (Friday), to celebrate the first anniversary of their demise.

● The new **Linval Thompson** album 'Look How Me Sexy' is released by Greensleeves this weekend, with distribution through Spartan and Jetstar. It containes ten original songs, and was self-produced by Thompson — apart from the title track (produced by Henry 'Junjo' Lawes) which, as a single, was one of the biggest import hits of 1981. Backing is by Roots Radics, including Flabba Holt (bass) and Style Scott (drums).

● Tomorrow (Friday) sees the release by Stiff of the new **Tenpole Tudor** single 'Let The Four Winds Blow' — which, in fact, is a re-mixed version of the title track from the band's latest album. The B-side is 'Sea Of Thunder'.

● **Dramatis**, Gary Numan's former band, have new a single out this week on the Rocket label. Titled 'Face On The Wall", it's a brand new song and isn't included on their current album 'For Furture Reference'.

● Capitol are releasing the 1980 **Maze** album 'Joy And Pain', not previously available in this country, even though it pre-dates their 1981 set 'Live In New Orleans'. It will be out in March, to coincide with their Hammersmith Odeon concerts.

● 'Use Your Loaf' is the new single by **The Nightingales**, issued this weekend by Cherry Red Records who — at the same time — re-release the **Felt** single 'Something Sends Me To Sleep'.

● A young funk band from London's Notting Hill called **The Children Of 7** debut this week with their single 'Solidarity', which is not related to the problems in Poland. The group were discovered by J.C. of The Members, who also produced the disc for Stiff.

● The old 1963 Bobby Vee hit 'The Night Has A Thousand Eyes' re-appears in totally re-vamped form as Chiswick Records' first release of 1982 — also the first under their new distribution deal with PRT. It's by **Jakko**, who's featured on vocals, guitar and keyboards — with help from the Teardrops' Ted Emmett (trumpet), ex-Van Der Graaf saxist Dave Jackson, John Clarke (percussion) and Nightdoctor's Annie Whitehead (trombone).

● **Zounds**, who describe themselves as "the band without an image", release their third single this week on Rough Trade. It's a double A-sider coupling 'Dancing' and 'True Love', following in the footsteps of their current album 'The Curse Of Zounds'.

● **The Enemy** have signed to Fresh Records, who release the band's new single 'Fallen Hero' this weekend. The two tracks on the B-side are 'Tomorrow's Warning' and 'Prisoner Of War'. Their first single '50 Thousand Dead' is also still available.

● **The Associates** have now signed their own Associates Records label to Beggars Banquet (through WEA), and release their new single 'Party Fears II'. Their second and still untitled album is due out at the end of this month.

● **Marcia Hines** is the American singer currently based in Australia, where she is now the best-selling female artist. Her new single is 'What A Bitch Is Love', lifted from her upcoming album 'Take It From The Boys', and it's issued by Logo this week. She's due in the UK in early spring for live appearances.

● **Atomic Rooster's** new single 'End Of The Day' is released by Polydor on February 19 in both 7" and 12" forms, the latter featuring a newly recorded version of their hit 'Tomorrow Night'. The single also features Gillan's Big John McCoy guesting on bass. The band will be touring Britain in March, dates to follow shortly.

● The original soundtrack from the film *Ragtime*, which opens in London on February 18, is released by Elektra the following day. It features music composed and conducted by **Randy Newman**, with **Jennifer Warnes** taking the vocal on 'One More Hour'.

● To tie in with their UK tour starting this week, **Krokus** have their single 'Bad Boys Rag Dolls' issued by Arista, and taken from their current album 'One Vice At A Time'. From the same label come the singles 'Good Timing' by **Showaddywaddy** and 'Sweet Dreams' by **Air Supply**, the Australian group currently hitting the big-time in the States.

● **Park Avenue's** next single and first album is to be produced by Chris Neil, who has worked with Dollar, Sheena Easton and David Essex, among others — and is currently producing Gerry Rafferty's new LP.

● 'Your Secret's Safe With Us' is a double-LP compilation, retailing at the price of single album, and marketed in a gatefold sleeve — and it's the logical successor to the highly successful 'Hicks From The Sticks' set. It features 20 tracks by 18 new groups from the North of England, and there are lyrics and pictures of every band inside the sleeve. It's issued this week by Statik Records.

● Mike Oldfield's new single 'Five Miles Out', concerning a pilot in difficulties five miles out in a storm, is issued by Virgin on February 19. It's followed on March 19 by his album of the same title, on which he's again worked with Maggie Reilly (vocals), Rick Fenn (guitar) and Tim Cross (keyboards). Oldfield will be playing some British concerts in the early autumn.

● **Simple Minds** were in the studio at the weekend cutting a new single for Virgin, prior to leaving for a European tour next Wednesday. On their return, they'll be working on a new album, and they're also due to play some British dates in the spring.

● **Playing By Numbers** release their self-named debut album on Beggars Banquet this weekend. The LP is the brainchild of Stephen Milford, who's been working on the project for three years, and has written, arranged and produced all ten tracks — two of which, 'Living Neon'/'Kinetic', will follow shortly as a single. Milford is currently putting a band together to showcase the album on the road.

● Released this week by M.C.C.B. in co-operation with Recommended Records is the 12-inch EP 'Animal Sounds' by **The Black Sheep**, formerly Red Balune. Also the debut album by **Charles Vrtacek** titled 'Victory Thro' Grace'.

SPIZZ ENERGISES

SPIZZ is back on vinyl again, having returned to Rough Trade after a spell with A&M, and his new single 'Work'/'Megacity 3' is released on February 19 — it features three original Spizz Energi members (bassist Jim Solar, guitarist Pete Petrol and drummer Brian Benzine) plus new guitarist C.S. Gasp. March 5 sees the release of a compilation album called 'Spizz History', comprising all the singles tracks issued by Rough Trade. After varying spells as Spizz '77, Spizz Oil, Spizz Energi, Athletico Spizz '80 and Spizzles, he has now named his current outfit Spizz Energi 2 — and they mark the advent of the album by headlining at London Victoria The Venue on March 4.

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Nationwide Gig Guide

Depeche Mode pic: David Corio

DEPECHE MODE cross paths with ALICE COOPER this week at Hammersmith. Fresh from his triumphant comeback tour of the States, Alice pays his first UK visit for six years for concerts at Brighton (Thursday), Birmingham (Friday), London Hammersmith (Sunday to Tuesday) and Manchester (Wednesday). And Depeche's latest headlining trek kicks off at Cardiff (Friday), Hammersmith (Saturday), Portsmouth (Sunday), Bath (Monday) and Exeter (Tuesday).

R&B giant BO DIDDLEY, after opening at London Dingwalls on Thursday, plays the first show at the new Fair Deal venue in Brixton on Friday — with two support bands and various guests. Bo's schedule continues at Norwich (Saturday), Stanmore (Sunday), London Putney (Monday) and Derby (Wednesday).

Among other tourists setting out are Swiss hard rock specialists KROKUS, who begin in Edinburgh on Thursday; long-standing U.S. favourites THE STYLISTICS (Purfleet, currently until Saturday); Birmingham band FASHION in company with German star GINA X (Brighton, Monday); the Rochdale Cowboy MIKE HARDING (Leeds, Sunday); and Hitchin punk band CHRON-GEN (Scarborough, Friday).

SHALAMAR are the week's other Stateside visitors, and their mini-tour (if that's what you can call three dates) marks their first appearances in this country — they're at London The Venue (Sunday and Monday) and Brighton (Tuesday) . . . MODERN ROMANCE and STEEL PULSE are both playing a few selected college gigs, starting at Birmingham (Friday) and Liverpool (Wednesday) respectively . . . and possibly the most intriguing one-off is a once-only reunion of THE SOFT BOYS at London Hope & Anchor on Friday.

Thursday 11th

Chelsea: Preston

Bangor University: **Marillion**
Birmingham Barrel Organ: **Ida-Red**
Birmingham College of Food: **The Artists**
Birmingham Mercat Cross: **Sky Diver**
Birmingham Railway Hotel: **The Last Detail**
Bolton The Gaiety: **Russroxx & Rivington Raves**
Bordon Robin Hood: **The Polka Dots**
Bradford Manhattan Club: **Xero**
Brighton Centre: **Alice Cooper**
Brighton New Regent: **The Revillos**
Brighton Sherry's: **Shakatak**
Bromsgrove North Worcs. College: **The Bloomsbury Set**
Cardiff Art College: **The Beatroots**
Cardiff University: **Sad Cafe**
Chadwell Heath Greyhound: **Rye & The Quarterboys/The Cherry Boys**
Chesterfield Star Inn: **Our Pete & The Wage Slips/Jumping Jeannie & The 4½ Garden Gnomes**
Coventry General Wolfe: **OK Jive**
Croydon Cartoon: **Freehand**
Derby The Blue Note: **Morrissey Mullen**
Eastbourne Art College: **A.B.A./Tony Allen/Captain J.J. Waller**
Eastcote Bottom Line: **Pzazz**
Edinburgh Playhouse Theatre: **Krokus**
Glasgow Night Moves: **Rip Rig & Panic**
Grimsby St. James House: **John James**
Hemel Hempstead Cellar Rock Club: **Worlds Apart/Lamorisse/Freebird**
High Wycombe Bucks College: **The Skat/Fear Of Falling**
High Wycombe Nags Head: **The Onlookers/Amethyst**
Kingston Polytechnic: **Cuddly Toys**
Kirkcaldy Fortunes: **The R.B.'s**
Leicester De Montfort Hall: **UB40/Nightdoctor**
Liverpool The Mayflower: **The Rivals**
Liverpool Warehouse: **Russian Rocka Billys/The Cats**
London Brentford New Red Lion: **Rodeo**
London Brixton Old White Horse: **The Outskirts/Sian Daniels & The Pete Nu Trio**
London Camden Dingwalls: **Bo Diddley/The BMT's/The Cannibals**
London Camden Dublin Castle: **Chuck Farley**
London Camden Grapes: **Speedy**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Chelsea All My Eye & Betty Martin: **SJ & Her Gem**
London Clapham Rehabilitation Centre: **Keith Armstrong & Maddy Maze**
London Clapham 101 Club: **Dirty Strangers**
London Covent Garden The Canteen: **Flip Phillips/Eddie Thompson Trio (for three days)**
London Covent Garden Rock Garden: **The Alarm/Zerra I**
London Fulham Golden Lion: **The 45's**
London Fulham Greyhound: **Redeye/Bizarre**
London Fulham King's Head: **Basils Ballsup Band**
London Hammersmith Clarendon Hotel: **Paradise Of The Pain/The Ejected**
London Hampstead Giovanni's Club: **Spartacus**
London Hampstead Starlight Room: **Zoomiiz/London Secret**
London Islington Hope & Anchor: **Disco Void**
London Islington Pied Bull: **Damaged Youth/Reverb & Barbed**
London Kensington DeVilliers Bar: **Gold Dust Twins**
London Knightsbridge Pizza on the Park: **Blossom Dearie & Dave Frishberg (for a week, except Sunday)**
London Marquee Club: **The Mechanics**
London N.W.2 Hogs Grunt: **Clive Chaman's Santrax**
London Oxford St. 100 Club: **Unity**
London Queensway Prince Alfred: **Harfoot Brothers**
London Soho Pizza Express: **Ruby Braff with Brian Lemon/Jack Parnell/Len Skeat (until Sunday)**
London Southgate Royalty Ballroom: **Rockhouse**
London Stockwell Old Queen's Head: **The Extras/Tactics**
London Stoke Newington Pegasus: **Hank Wangford**
London Tottenham The Railway: **Studio 2**
London Victoria The Venue: **Johnny Mars Band**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London West Hampstead Moonlight Club: **Decoy Ave/Jump Squad**
London W.1 (Bond St.) Embassy Club: **Metros**
London W.1 Club Left at the Whisky A-Go-Go: **Vic Godard & Subway Sect**
London W.1 (Greek St) Le Beat Route: **Sticky Stuff**
London W.1 (Gt. Portland St.) The Albany: **Room 13**
Manchester Band on the Wall: **Keith Tippet/Harold Salisbury Quartet**
Manchester Polytechnic: **Mari Wilson & The Imaginations**
Newark Psykick Dancehall: **Bombay Mice/The View/All So Far**
Northampton White Elephant: **The World Service**
Norwich Gala Ballroom: **Sindy & The Action Men**
Nottingham Ad Lib Club: **The Waltens/Twist & Perverse**
Nottingham Hearty Good Fellow: **Colin Staples Breadline/Ray Gunn & The Lasers**
Oxford Pennyfarthing: **The Vetoes**
Oxford Polytechnic: **The Breakfast Band**
Peterborough Bull & Dolphin: **The Psy-kicks**
Preston Warehouse: **Chelsea**
Purfleet Circus Tavern: **The Stylistics (for three days)**
Stafford Borough Hall: **Climax Blues Band/The Look**
Torquay 400 Club: **Jets**
Whitburn Whitedale Hotel: **Spider**
Withington White Lion: **Victor Mature**
Wokingham Angie's: **The Mode**

Friday 12th

Bo Diddley: Putney

Aberystwyth University: **Shakatak**
Bath Moles: **Streets Ahead**
Birmingham Aston University: **Modern Romance**
Birmingham Fighting Cocks: **The Pinkies**
Birmingham Mercat Cross: **Situation Critical**
Birmingham Odeon: **Alice Cooper**
Birmingham Railway Hotel: **Teuser**
Birmingham Romeo & Juliet's: **Willy & The Poor Boys**
Birmingham University: **Darts**
Brighton Alhambra: **Clockworth Criminals**
Bury Arts Centre: **Arizona Smoke Revue**
Bury St. Edmunds The Griffin: **The Psy-kicks**
Canterbury College of Technology: **Red, Red, Red/Naughty Thoughts/The Pulsaters**
Cardiff Central Hotel: **The Frames/The Torpedoes**
Cardiff Top Rank: **Depeche Mode**
Cardiff University: **Climax Blues Band/The Look**
Chadwell Heath Greyhound: **Rock Goddess/Killer**
Colchester Institute: **Cuddly Toys**
Coventy Dog & Trumpet: **Bip With M'Cow**
Coventry General Wolfe: **Refugee**
Coventy Ryton Bridge: **Streetlite**
Croydon Cartoon: **Click**
Durham New College: **Nerve Senta**
Edinburgh Abercorn Inn: **Spider**
Edinburgh Nite Club: **Rip Rig & Panic**
Glasgow Night Moves: **Maximum Joy/Earplay**
Glasgow Strathclyde University: **The Dolphins**
Grangemouth The Bon Accord: **Beau Monde**
Guernsey C.I. The Hermitage: **The Pulse**
Hanley Victoria Hall: **UB40/Nightdoctor**
Harwich The Phoenix: **Troops For Tomorrow**
Hereford Market Tavern: **Pendragon**
Littlehampton Flintstone Centre: **A.B.A./Tony Allen/Captain J. J. Waller**
Liverpool University: **The Revillos**
Liverpool Warehouse: **Fletchers Gang**
London Brentford Red Lion: **The Rock Band**
London Brixton Fair Deal: **Bo Diddley / Talisman / Lionheart**
London Brixton Old White Horse: **Controlled Attack/Attila The Stockbroker/Traitors Gait**
London Brixton The Fridge: **Bzar**
London Camden Dingwalls: **The 45's/Ukraine**
London Camden Dublin Castle: **The Electric Bluebirds**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Clapham 101 Club: **Red Letters**
London Covent Garden Rock Garden: **A Bigger Splash**
London Elephant & Castle College of Printing: **The Breakfast Band**
London Elephant & Castle Southbank Polytechnic: **The Distractions/Quiet Zone**
London Feltham Football Club: **The Meteors**
London Fulham Golden Lion: **Ricky Cool**
London Fulham Greyhound: **UK Subs**
London Fulham King's Head: **Sam Mitchell Band**
London Hammersmith Clarendon Hotel: **The Bloomsbury Set/Ghost**
London Hammersmith Palais: **OK Jive**
London Hammersmith Riverside Studios: **Victor Romero Evans**
London Herne Hill Half Moon: **Screen 3/Kissing Sharks**
London Islington Hope & Anchor: **The Soft Boys (one-off reunion)**
London Kensington Queen Elizabeth College: **Second Image**
London Kentish Town Bull & Gate: **Crannog**
London Lambeth The Angel: **Ginger/Cubic Suits**
London Marquee Club: **Grand Prix**
London North Polytechnic: **Xeno Zerox**
London North-East Polytechnic: **The Faraway Stars**
London N.W.1 (Gloucester Ave.) Beet Bop Club: **Bee Vamp/Hex Crazy/Carmel**
London N.W.2 Hogs Grunt: **Combo Passe**
London Oxford St. 100 Club: **Terry Smith Blues Band/Hershey & The 12 Bars**
London Peckham Newlands Tavern: **Duphorias Last Dance**
London Plumstead Prince Rupert: **Studio 2**
London Plumstead The Ship: **Praxis/The Czechs**
London Putney Half Moon: **Chicken Shack's farewell gig**
London Putney White Lion: **Red Beans & Rice**
London Queensway Prince Alfred: **Harfoot Brothers**
London School of Economics: **The Stargazers/Lady Blue/Tom McEwan etc**
London Stockwell Old Queen's Head: **Auntie & The Men From Uncle**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **Juice On The Loose**
London Victoria The Venue: **Hot Gossip**
London West Hampstead Moonlight Club: **Johnny Mars Band / Civilisation**
London Wimbledon Nelson Club: **The Mechanics**
London Wimbledon Theatre: **Hank Wangford Band**
London W9 Zigzag Club: **Clint Eastwood & General Saint**
Luton College: **Spring Offensive**
Maltby Yorkshire Dragoon: **Carl Green & The Scene**
Manchester Apollo Theatre: **Krokus**
Manchester Band on the Wall: **Xamaica**
Manchester The Gallery: **Foreign Press**
Norwich Arts Centre: **John James**
Norwich Gala Ballroom: **UK Decay**
Nottingham University: **The Waltens/Peppermint Patti/Dawntrader**
Oxford Pennyfarthing: **The Mosquitos**
Salford The Angel: **Victor Mature**
Scarborough Taboo Club: **Chron-Gen**
Shifnal Star Hotel: **Bizarre Unit**
Southport Theatre: **Showaddywaddy**
Stirling University: **Those French Girls**
Stoke Talbot Hotel: **Raw Material**
Tolworth Recreation Centre: **Peter Green/Bad Report**
Treforest Wales Polytechnic: **Marillion**
Uxbridge Brunel University: **The Ivory Coasters**
Witney Langdale Hall: **The Nashville Teens**
Wokingham Angie's: **Ruthless Blues**
York Tang Hall Youth Centre: **Xpress**

Saturday 13th

The Wall: London

Aberystwyth University: **The Microdots**
Aylesbury Friars: **Clint Eastwood & General Saint/Talisman/Hondo**
Aylesbury Halton Corps Club: **The Nashville Teens**
Beckenham Kelsey Park School: **Haircut 100**
Bedford The Angel: **The Psy-kicks**
Bicester Nowhere Club: **Alien**
Birmingham Barrel Organ: **Orphan**
Birmingham Fighting Cocks: **Black Symbol/King Kurt**

Nationwide Gig Guide

Birmingham Mercat Cross: **Handsome Beasts**
Birmingham Odeon: **Krokus**
Bracknell South Hill Park Arts Centre: **The Watersons**
Brighton The Richmond: **A.B.A./Tony Allen/Seething Wells**
Bristol Granary: **The Artists**
Bristol University: **The Mo-dettes**
Cambridge Sound Cellar: **The Mood Elevators**
Cardiff Dowlais Inn: **Fire Down Below**
Carlisle Market Hall: **Showaddywaddy**
Chadwell Heath Greyhound: **Cuddly Toys/The Acedemic Hamiltons**
Chesterfield Top Rank: **Bingo Reg & The Screaming Jeannies/Stuttering Jack & The Heart Attacks**
Coventry Apollo Theatre: **UB40/Nightdoctor**
Coventry Dog & Trumpet: **Nation 3**
Croydon Cartoon: **Dana Gillespie**
Dudley J.B.'s Club: **The D.T.'s**
Dundee University: **The Bluebells**
Edinburgh Nite Club: **Maximum Joy/Earplay**
Ellesmere Port Bulls Head: **Victor Mature**
Glasgow Strathclyde University: **Rip Rig & Panic**
Greenock Victorian Carriage (afternoon): **The Dolphins**
High Wycombe Nags Head: **Travelling Shoes**
Horsham Horse & Groom: **No Sweat**
Huddersfield White Lion: **The Relatives**
Isle of Sheppey Stage 3: **Second Image**
Lincoln Drill Hall: **Crazy Cavan & The Rhythm Rockers**
Liverpool Adams Club: **It's Immaterial**
Liverpool Warehouse: **Desire Me/Ordeal**
London Battersea The Latchmere: **The Extraordinaires**
London Brixton Fair Deal: **Cimarons/Jah Warrior / Shank Orchestra**
London Brixton The Fridge: **Mr. Spratt's 21st Century Popular Motets/Curtis**
London Camden Dingwalls: **Cousin Joe From New Orleans/Willy & The Poor Boys**
London Comden Dublin Castle: **Ricky Cool & Friends**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Chelsea All My Eye & Betty Martin: **Tim Bat/Blazing Affair/Biddie & Eve/Graham P. Jolley**
London Clapham Two Brewers: **Brunel**
London Clapham 101 Club: **Disco Void/FX**
London Covent Garden Rock Garden: **The Ivory Coasters**
London Deptford The Duke: **Studio 2**
London Fulham Golden Lion: **The Dance Band**
London Fulham Greyhound: **Jo-Anne Kelly/Chicago Sunsets**
London Fulham King's Head: **The 45's**
London Hammersmith Clarendon Hotel: **Dirty Strangers/Lords Of The New Church**
London Hammersmith Lyric Theatre (lunchtime, free): **Errol Clarke Trio**
London Hammersmith Odeon: **Depeche Mode**
London Hammersmith Riverside Studios: **The Mighty Honky Band**
London Hampstead Starlight Room: **Conflict/Rubella Ballet**
London Herne Hill Half Moon: **OK Jive/Re-Flex**
London Islington Hope & Anchor: **Motor Boys Motor**
London Islington Pied Bull: **Hell Kitchen**
London Kennington Oval House Theatre: **Freedom Fighter**
London Lambeth The Angel: **The Cherry Boys**
London Leicester Square Centre Charles Peguy: **John Stevens/Trevor Watts/Ron Herman**
London Marquee Club: **Spider**
London New Cross Goldsmiths College: **The Bureau/Screen 3**
London N.W.2 Hogs Grunt: **Alex & Le Roc Bizarre**
London Putney White Lion: **The Soul Band/Johnny G**
London Regents Park Cecil Sharp House: **Sue Ashby/Andy Brown/Graham Coffee/Ray Templeton etc.**
London School of Economics: **The Passage/The Beatroots/A Blue Zoo/Birds With Ears/The 45's**
London Stockwell Old Queen's Head: **Red Beans & Rice**
London Stoke Newington Pegasus: **Big Chief**
London Victoria The Venue: **Secret Affair**
London Walthamstow North-East Polytechnic: **The Excellos**
London West Hampstead Moonlight Club: **The Wall/London Secret**
London Wimbledon Nelson's Club: **The Mechanics**
London Wimbledon Theatre: **The Home Service**
London Woolwich Thames Polytechnic: **Eyeless In Gaza**
London W.1 Dover Street Wine Bar: **Gilly Elkin Band**
London W.9 Zigzag Club: **Blitz/Partisans/Peter & The Test Tube Babies**
Manchester Band on the Wall: **Stix**
Manchester Mayflower: **Chron-Gen**
Manchester Owens Park Conference Centre: **Darts**
Manchester Polytechnic: **Shakatak**
Manchester (Romiley Grey Horse: **Special 20**
Manchester Stalybridge C. Club: **Rockin Horse**
Norwich East Anglia University: **Bo Diddley**
Nottingham Nutthall Community Centre: **Riot Squad**
Oxford Pennyfarthing: **Spring Offensive**
Portsmouth Polytechnic: **Dolly Mixture/Rimshots**
Redditch The Fox: **Close Rivals**
Retford Porterhouse: **Mari Wilson & The Imaginations**
Rutland Uppingham School: **Morrisey Mullen**
Sheffield University: **Modern Romance**
St. Albans City Hall: **Otway & Barrett**
Taunton School: **Point To Point**
Thetford Breckland Sports Centre: **Vital Disorders/The Crabs**
Tonypandy Naval Club: **Marillion**
Wells Bishops Barn: **Talisman/Mind Tunnel**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wokingham Angie's: **Ground Zero**

Sunday 14th

Purple Hearts: Glasgow

Aberdeen Copper Beech: **Freebird**
Birmingham Barrel Organ: **Otto's Bazaar**
Birmingham Odeon: **UB40/Nightdoctor**
Birmingham Railway Hotel: **The Out**
Birmingham (Yardley) The Swan: **Video**
Bradford Manhattan Club: **Xero**
Bristol Colston Hall: **Krokus**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Chadwell Heath Greyhound: **Small World**
Chester North Gate Arena: **Showaddywaddy**
Croydon Cartoon: **The Drivers**
Croydon Warehouse Theatre: **400 Blows/Alexei Sayle/Theatre Whispers**
Folkestone Leas Cliff Hall: **Herb Miller Orchestra**
Frome Merlin Theatre: **The Artists**
Glasgow Night Moves: **The Purple Hearts**
High Wycombe Nags Head: **The Alligators**
Kettering Kings Arms (lunchtime): **Dave Johnson Jazz Band & Guests**
Leeds Grand Theatre: **Mike Harding**
Leeds Royal Park Hotel (lunchtime) and Central Station (evening): **Volunteers**
Leicester Electric Circus: **Bop With M'Cow**
Liverpool Warehouse: **Five Year Plan**
London Battersea Arts Centre (lunchtime): **Bob Taylor's Full Frontal Rhythm Boys**
London Battersea Nags Head: **Jugular Vein**
London Camden Dublin Castle: **The Road Apples**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham Two Brewer: **Results**
London Clapham 101 Club: **The Feelers**
London Covent Garden Rock Garden: **Mxyztplk/Red Tape/Mirror Co**
London Covent Garden The Canteen: **Stan Greig Trio**
London Finchley Torrington: **Root Jackson & The G.B. Blues Co**
London Friern Barnet Orange Tree (lunchtime): **Young Jazz**
London Fulham Golden Lion: **Chuck Farley**
London Fulham King's Head: **Rye & The Quarterboys**
London Hammersmith Clarendon Hotel: **The Gash**
London Hammersmith Odeon: **Alice Cooper**
London Hampstead Starlight Room: **The Stiffs/Natural Scientist**
London Islington Hope & Anchor: **True Life Confessions**
London Kennington Oval House Theatre: **Frankie Armstrong**
London Kensington Imperial College: **The Breakfast Band**
London Lambeth The Angel: **3.P. Sweet**
London Marquee Club: **The Onlookers/The Silence**

London N.W.2 Hogs Grunt: **Fast Games**
London Oxford St. 100 Club (lunchtime): **Simon Picard**
London Stoke Newington Pegasus: **Ricky Cool**
London Stratford Green Man (lunchtime): **The Funky B's**
London Victoria The Venue: **Shalamar**
London West Hampstead Moonlight Club: **Lone Sharks (lunchtime)/Airstrip One and Survivors (evening)**
London Wimbledon Nelson's Club: **The Deltas**
London Wimbledon Theatre: **Syd Lawrence Orchestra**
London W.C.1 New Merlin's Cave: **The Excellos**
Manchester Portland Bars: **Special 20**
Newbridge Memorial Hall: **Marillion**
Newquary Central Hotel: **The Winners**
Norwich East Anglia University: **Pookiesnackenburger**
Portsmouth Guildhall: **Depeche Mode**
Poynton Folk Centre: **Waterfall**
Saltburn Zetland Hotel: **Partners In Crime**
Stanmore Middlesex & Herts Country Club: **Bo Diddley**
Stevenage Bowes Lyon House: **The Exciters**
Wallasey Dale Inn: **Victor Mature**
Watford Bailey's: **Shakatak (for a week)**
Windsor Blazers: **The Stylistics (for a week)**
Wokingham Angie's: **Quayage**

Monday 15th

Bath Pavilion: **Depeche Mode**
Bath University: **Darts**
Birmingham Barrel Organ: **Mayday**
Birmingham Holy City Zoo: **Mari Wilson & The Imaginations**
Birmingham Mercat Cross: **The Thrillers**
Birmingham Odeon: **UB40/Nightdoctor**
Birmingham Railway Hotel: **Chainsaw**
Brighton Sherry's: Fashion / Gina
Chadwell Heath Greyhound: **Montage Real Estate/Victim**
Croydon Cartoon: **The Human Beings**
Hatfield The Forum: **Jets**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Kingston Grey Horse: **Static**
Leeds Grand Theatre: **Mike Harding**
Leicester De Montfort Hall: **Krokus**
Lincoln Lindsay's: **Formula**
London Barnes Bulls Head: **Morrissey Mullen**
London Brentford Red Lion: **The 45's**
London Camden Dingwalls: **Moscow Philharmonix/Fractured Valves/Modern Life**
London Charing Cross Duke of Buckingham: **The Pokadots**
London Clapham 101 Club: **The A Band**
London Covent Garden Rock Garden: **13 At Midnight/Eye Q/Persistent Gods**
London Covent Garden The Canteen: **Keith Nichols**
London Deptford New Albany Empire: **Mari Wilson & The Imaginations/The 3 Corgettes**
London Fulham Golden Lion: **Bob Kerr's Whoopee Band**
London Fulham Greyhound: **The Bloomsbury Set/A Dark Design**
London Fulham King's Head: **Ginger**
London Hammersmith Odeon: **Alice Cooper**
London Hampstead Starlight Room: **Martyr/Mayhems**
London Kentish Town Bull & Gate: **Big Chief**
London Marquee Club: **Long Tall Shorty**
London N.W.2 Hogs Grunt: **Joe Concorde**
London Putney Half Moon: **Bo Diddley**
London Stoke Newington Pegasus: **The Cannibals**
London Upstairs at Ronnie Scott's: **The Survivors**
London Victoria The Venue: **Shalamar**
London West Hampstead Moonlight Club: **Souls Valiant/Reaction**
London W.1 (Baker St.) The Barracuda: **The Stargazers**
London W.1 Gillray's Bar: **Fred Rickshaw's Hot Goolies**
London W.1 (Margaret St.) The Xclusive: **24 Hours**
London W.1 (Old Burlington St) Legends: **Experiments With Ice**
Luton The Mad Hatter: **Click-Click/City 19**
Manchester Band on the Wall: **The Mothmen**
Newcastle-under-Lyme Tiffany's: **The Thompson Twins**
Oxford Scamps: **Eyeless In Gaza/The Nightingales**
Sheffield Marples Club: **Chron-Gen**
Slough Studio One: **Fear Of Falling**
Stoke North Staffs Polytechnic: **Pookiesnackenburger**
Stoke Wagon & Horses: **Spider**
Swinton The Bee Hive: **Rockin Horse**
Working West Cumbria College: **Natural Scientist**

Tuesday 16th

Jools Holland: London

Birmingham Barrel Organ: **Cromo**
Birmingham Mercat Cross: **The Ramparts**
Birmingham Odeon: **UB40/Nightdoctor**
Birmingham Railway Hotel: **Money**
Bracknell South Hill Park Arts Centre: **Terry Smith / Lennie Best Quartet**

Brighton Sherrys: **Shalamar**
Cardiff Chapter Arts Centre: **The Beatroots**
Croydon Cartoon: **Steve Boyce Band**
Exeter University: **Despeche Mode**
Glasgow Third Eye Centre: **Pookiesnackenburger**

Guildford Surrey University: **John James**
Leeds Parkers Wine Bar: **Xero**
London Battersea The Latchmere: **The Extraordinaires**
London Camden Dingwalls: **Jools Holland & His Millionaires with The Wealthy Tarts**
London Camden Grapes: **Stan Greig**
London Canning Town The Balmoral: **The Wrectangles**

London Charing Cross Duke of Buckingham: **Wit Of A Banker**
London Clapham 101 Club: **Jealous Girl / Last Touch**
London Covent Garden Rock Garden: **The Gatecrashers / Natural Scientist**
London Covent Garden The Canteen: **Mitch Dalton Jam Band**

London Fulham Greyhound: **The Helicopters / Zoo Radio**
London Fulham King's Head: **Little Sister**
London Hammersmith Clarendon Hotel: **Idiot Ballroom's Beach Parrty**
London Hammersmith Odeon: **Alice Cooper**
London Hampstead Starlight Room: **As A Nute / Amber Dawn**
London Hornsey King's Head: **Main Avenue Jazzband**

London Lambeth The Angel: **Diz & The Doormen**
London Marquee Club: **The Lightning Raiders**
London N.W.2 Hogs Grunt: **Unlimited Source**
London Oxford St. 100 Club: **Bo Diddley**
London Putney Half Moon: **Morrissey Mullen**

London Soho Pizza Express: **All-Star Jazzband**
London Stoke Newington Pegasus: **The 45's**
London Victoria The Venue: **Marine / The Names**
London West Hampstead Moonlight Club: **Lot 49 / Reasonable Strollers**

London W.1 (Bond St.) Embassy Club: **Haze**
London W.1 (Dean St.) Gossips: **Infa Riot**
London W.1 (Old Burlington St.) Legends: **A Blue Zoo**
London W.1 (Wardour St.) Whisky A-Go-Go: **Nick Plytas**
London W.14 The Kensington: **The Waves**
Luton The Mad Hatter: **Amnesia**
Maidstone Dixies: **A.B.A. / Tony Allen / Captain J.J. Waller**

Manchester Band on the Wall: **State Rhapsody Orchestra**
Manchester (Failsworth) Marlborough Club: **Rockin Horse**
Manchester The Gallery: **Vacant Hearts**
Newcastle The Soul Kitchen: **Aztec Camera**
Reading University: **Mari Wilson & The Imaginations**
Sheffield City Hall: **Krokus**
Wolverhampton Civic Hall: **Mike Harding**

Wednesday 17th

Steel Pulse: Liverpool

Aberdeen Valhallas: **Dance Walesa**
Basingstoke Technical College: **The Artists**
Bath Nero's: **Fashion/Gina X**
Belfast Queens University: **Echo & The Bunnymen**
Birmingham Barrel Organ: **021**
Birmingham Quinton Punchbowl: **Teaser**
Birmingham Railway Hotel: **Ezra Pound**
Birmingham (Yardley) Bulls Head: **Roses**
Bradford University: **The Revillos**
Chadwell Heath Greyhound: **Chemical Alice/Coming Blood**
Cheltenham Plough Inn: **Roadsters**
Chesterfield Technical College: **Munich**
Corby Rafters Bar: **Trux**
Croydon Cartoon: **King Pleasure**
Darlington Trades Council Club: **Major Accident/Illusions of Reality**
Derby Blue Note: **Bo Diddley**
Derby Rainbow Club: **Chron-Gen**
Dorking Sports & Social Club: **John James**
Edinburgh Netherbow Theatre: **Pookiesnackenburger**
Exeter Tiffany's: **The Impossible Dreamers**
Keele University: **John Cooper Clarke**
Leeds Pack Horse Hotel: **Xero**
Leeds University: **'Late Great Paul' (David Kossoff's one-man show)**
Liverpool The Mayflower: **French Lessons**
Liverpool University: **Steel Pulse**
Liverpool Warehouse: **Abrasive Wheels/Demoneticz/Instant Agony**
London Battersea The Latchmere: **Studio Two**
London Camden Dingwalls: **Talisman**
London Camden Dublin Castle: **The London Apaches**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham 101 Club: **Freehand/Survivors**
London Covent Garden Rock Garden: **The Breakfast Band**
London Covent Garden The Canteen: **The Son Of The Canteen Jam Band**
London Fulham Greyhound: **The Decorators/Dif Juz**
London Fulham King's Head: **Ackroyds Ferret**
London Hampstead Starlight Room: **The 5th Incident/Speakeasy**
London Kennington The Cricketers: **Ruthless Blues**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London Lambeth The Angel: **The UK Subs**
London Marquee Club: **The Angelic Upstarts**
London N.W.2 Hogs Grunt: **Risk A**
London Peckham Walmer Castle: **The Firm/The Elite**
London Plumstead The Ship: **The Limit/The Sindicate**
London Stockwell Old Queen's Head: **Kleen Heels**
London Victoria The Venue: **The Stiffs/The Gatecrashers/Natural Scientist**
London West Hampstead Moonlight Club: **Fracture/The Giants**
London Wimbledon Nelson's Club: **Juice On The Loose**
London W.1 (Dean St.) Gossips: **The Earwigs**
London W.1 Embassy Club: **Finesse**
London W.1 (Old Burlington St) Legends: **Bambi Kino**
Luton Cesar's: **Showaddywaddy (for four days)**
Manchester Apollo Theatre: **Alice Cooper**
Manchester (Ashton) Birch Hotel: **Special 20**
Manchester (Ashton) Shades: **The Politicians**
Manchester Band on the Wall: **Victor Brox**
Manchester UMIST: **The Skat**
Newcastle University: **Krokus**
New Romney The Seahorse: **Public Eye**
Nottingham Hearty Good Fellow: **Nightclass**
Oxford Scamps: **Mari Wilson & The Imaginations**
South Woodford Railway Bell: **Original East Side Stompers**
Stanmore Middlesex & Herts Country Club: **Johnny & The Hurricanes**

REGGAE RUNNINGS

CURRENTLY circulating UK reggae specialist outlets is the debut album from singer **Edi Fitzroy** released in Jamaica on the Musical Ambassador label and entitled 'Check For You Once'.

Recorded at Channel One and produced by Trevor Elliott the album is a 10 track set with the former Mikey Dread protege lending his voice to a number of his own compositions, including 'Work Oh Mr Farmer', 'Penitentiary', 'Bandulu', and Paul Pablo Aiken's '1st Class Citizen'.

Released on Taxi via Island is the new LP from former Technique **Jimmy Riley**: 'Rydim Driven, (ILPS 9671). Produced by Sly and Robbie, the set features Riley's two recent hits 'Love And Devotion' and Curtis Mayfield's 'My Woman's Love', as well as versions of The Temptations' 'I Wish It Would Rain', Smokey Robinson's 'You'll Lose A Precious Love' and Solomon Burke's 'Everybody Needs Somebody To Love'. Backing vocals provided by The Tamlins.

From New York emerges a Channel Onee production from toaster **Toyan**, issued on the studio's own J&L label and originally titled 'Toyan' (LP-JJ 061). The set deals with present deejay preoccupations such as 'Curfew', 'Chalice', 'Spar With Me' and 'Posse'.

Also from the States is a new **Scientist** dub collection on the Black Ovation label in deployment of 'World At War' (BOR 103) for such as 'Invasion Of Iraq', 'Iran Revolution', 'Zimbabwe Dub', 'Ethiopia Rock' etc.

New 12" discomix releases include: **Anthony Johnson**, 'Let Go This One' c/w 10 year old toaster **Billy Boyo**, ***'One Spliff A Day' (Greensleeves GRED 76)*** — produced by Henry "Junjo Lawes; **Friends & Lovers**, 'That's What Friends Are For' (S&G — DG16); **Matic 16**, 'Jahovah' c/w 'Ten Man' (Music Hive); **Wayne Smith**, 'Life Is A Moment In Space' c/w 'Ain't No Me Without You' (Black Joy DH 815) — Produced by Prince Jammie; **Dillinger, Trinity, Wayne Wade, Al Campbell** and **Junior Tamlin** with 'Five Man Army' c/w Dillinger, 'Send Another Moses' (Oak Sound OSD 002) — produced by Lewin Bones Lock; and **Johnny Clarke**, 'Rude Boy' (Art & Craft ACD 015) — produced by S. Douglas. Latest 7" pre-release titles from Jamaica include: **Yellow Man**, 'Eventide Fire' (Thrillseekers); **Sly Dunbar**, 'Unmetered Taxi' (Taxi); **Lone Ranger**, 'Labour Ward' (Busy); **Triston Palma**, 'Tell Me What You Want To Be' (SD); **Ranking Devon**, 'If You Were Here' (Mighty Cloud); **Levi Williams**, 'Thank You Father (Mighty Cloud); **Oku Onuora**, 'What A Situashan' (Kuyal); **Django**, 'Bush Master' (African Museum); **Errol Scorcher**, 'Wife And Sweetheart' (Techniques); **Roger Huntley & Horace**, 'A No One A Dem' (Greedy Puppy); **Latty Guzang**, 'Come Along' (Musical Ambassador); **Barry Brown**, 'Nice Time' (Thrillseekers); and **Jackie Edwards**, 'Survival Is The Game' (Joe Gibbs Ultra Sound).

This Friday, 12, Lloyd and Clive invite you to a hand clapping, jazz funking, foot stamping, reggae rocking and finger snapping red hot nite of love and music at the Peoples Club — from 10pm until late — at 5a Praed Street, off Edgware Road, Paddington, London, W2.

Penny Reel

LIVE ADS (01-261 6153)

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DOUGLAS WAY S.E.8
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MON. 15th FEB at 8.00 £2.50 or £2.00 with UB40
Mari Wilson and the Imaginations
+ THE 3 CORGETTES
MON 22nd FEB at 8.00 £3.00
BO DIDDLEY and the B.M.T.'S
TUES. 23rd FEB at 8.00 £2.50 or £2.00 with UB40
RIP RIG + PANIC and Special Guests

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THE LEGENDARY
BO DIDDLEY
and The B.M.T.'s
Tuesday 16th February
The 100 Club, 100 Oxford St., W1
8-12 Tickets £4 on the door only

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101 CLUB
101 St John's Hill SW1
233 8309

Thursday 11th February £1.00
DIRTY STRANGERS
Friday 12th February £1.50
BOX 33
Saturday 13th February £1.50
DISCOVOID
Sunday 14th February £1.00
THE FEELERS
Monday 15th February £1.00
THE A BAND
Tuesday 16th £1.00
Zilch Records Presents
LAST TOUCH + JEALOUS GIRL
Wednesday 17th February £1.00
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on Lambeth Walk, SE11
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(Lambeth North Tube)

Friday 12th February £1.00
GINGER
+ The Cubic Suits
Saturday 13th February £1.00
THE CHERRY BOYS
Sunday 14th February £1.00
3P SWEET
Monday 15th - *Closed, Private function*
Tuesday 16th February £1.00
DIZ AND THE DOORMEN
Wednesday 17th February £2.00
UK SUBS
Thursday 18th February £1.00
APOCALYPSE
+ Friends
Friday 19th February £1.00
THE PERSISTANT GODS
Saturday 20th February £1.00
PAPERS

THE GREYHOUND
175 FULHAM PALACE ROAD, W.6

Thursday 11th February £1.25
THE CHEATERS
+ Redeye
Friday 12th February £2.00
UK SUBS
+ Actified
Saturday 13th February £1.50
JO ANNE KELLY
+ Chicago Sunsets
Sunday 14th February £1.00
THE CHIP SHOP SHOW
A glorious send-up of '30s Fred Astaire types, country and western heroes and rock 'n' roll fans, all performed in a fast moving very zany comic style.
Monday 15th February £1.25
THE BLOOMSBURY SET
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Tuesday 16th February £1.25
THE HELICOPTERS
+ Zoo Radio
Wednesday 17th February £1.25
THE DECORATORS
+ Dif Juz

THE WAREHOUSE CLUB
19/20 Somers St, Leeds 1 Phone 468287

Thursday 11th February
RED LIPSTIQUE
Saturday 20th February
BUZZZ
Thursday 18th February
HIGSONS
Thursday 25th February
THE BUREAU
Late bar 9 - 2 am

Jazzcentre
100 Club, 100 Oxford Street, W1
Friday 12th February 8.30 – 1am
THE TERRY SMITH BLUES BAND
Featuring J W Hodgkinson, Tony Ashton, Andre Messider, Micky Waller
HERSHY AND THE 12-BARS
Featuring Steve Waller
£2.00 JCS/100 Club. £2.50 others
35 Great Russell St, WC2. 01-580 8532

LIVE ADS 261 6153

HAMMERSMITH PALAIS
Outlaw & Kiltorch present
THE TEARDROP EXPLODES
THE RAVISHING BEAUTIES
SUN · MON 21st · 22nd FEB 7.30pm
ALL TICKETS 3.50
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1 BAKER St, W1 (903 2062)

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Groove Groove Baby to
STARGAZERS + DIVERSEN

Thursday 16th February
FASHION + GENA X

Next Week — King Trigger

9.30 pm — 2.00 am
The best dance music in town spun by Parody.
75 — "a double act"

BASEMENT BAR
Clarendon Hotel, Hammersmith W6

Thursday 11th February £1.50
Floss Rock Show
VICTIM
Friday 12th February £1.50
BLOOMSBURY SET
+ Ghost
Saturday 13th February £1.50
DIRTY STRANGERS
+ Lords Of The New Church
Sunday 14th February £1.00
THE GASH
+ Support
Monday 15th February £1.00
PARADISE OF PAIN
+ Support
Tuesday 16th February £1.00
IDIOT BALLROOM
BEACH PARTY
Thursday 18th February £1.50
Floss Rock Show
EXCALIBUR

KINGS HEAD
4 Fulham High St, SW6 :: 736 1413

Thursday 11th February £1.00
BASIL'S BALLS-UP BAND
Friday 12th February £1.50
SAM MITCHELL BAND
Saturday 13th February
St Valentine's Party
THE 45's
Sunday 14th February £1.00
RYE AND THE QUATERBOYS
Monday 15th February £1.00
GINGER
Tuesday 16th February £1.00
LITTLE SISTERS
Wednesday 17th February £1.00
ACKROYD'S FERRET

MOONLIGHT — STARLIGHT
100 West End Lane — West Hampstead Tube
Sundays 7.30 — 10.30

Thursday 11th February £1.50
DECOY AVENUE
+ Jump Squad
Friday 12th February £1.75
JOHNNY MARS BAND
+ Civilization
Saturday 13th February £1.50
THE WALL
+ London Secret
Sunday lunchtime Free Adm
LONE SHARKS
Sunday 14th February £1.00
AIRSTRIP ONE
+ The Survivors
Monday 15th February £1.50
SOULS VALIANT
+ Reaction
Tuesday 16th February £1.50
LOT 49
+ Reasonable Strollers
Wednesday 17th February £1.50
FRACTURE
+ The Giants

Thursday 11th February £1.50
LONDON SECRET
Friday 12th February £1.75
FEAR OF FLYING
+ The News
Saturday 13th February £1.50
CONFLICT
+ Rubella Ballet
Sunday 14th February £1.50
FLESH FOR LULU
+ The Stiffs
+ Gatecrashers
Monday 15th February £1.00
New Band Night
MARTYR
+ Mayhem
Tuesday 16th February £1.00
New Band Night
AS THE NUTE
+ Amber Dawn
Wednesday 17th February £1.00
New Band Night
5th INCIDENT
+ Speakeasy

THE GREYHOUND
900 High Road,
Chadwell Heath, Essex
Nearest B/R Goodmayes or Chadwell Heath.
No 98 Night Bus to Central London

Thursday 11th February £1.00
8pm – 12pm
RYE AND THE QUATERBOYS
+ Cherry Boys
Friday 12th February £1.50
8pm – 12pm
ROCK GODDESS
+ Killer
Saturday 13th February £1.50
8pm – 12pm
CUDDLY TOYS
+ Academic Hamiltons
Sunday 14th February £1.00
8pm – 10.30pm
SMALL WORLD
Monday 15th February £1.00
8pm – 12pm
MONTAGE REAL ESTATE
+ Victim
Tuesday 16th — Closed
Wednesday 17th February £1.00
8pm – 12pm
CHEMICAL ALICE
+ Coming Blood
Thursday 18th February £1.00
8pm – 12pm
Psychedelic evening
LE MAT
+ Vicars Train Set

Scala CLUB CINEMA
KINGS CROSS 278 0052 / 0051

Thursday 11th February
Screwball Comedy:
MY MAN GODFREY 2.55, 6.00, 9.05
+ HANDS ACROSS THE TABLE 1.30, 4.35, 7.40

Friday 12th February
BORN TO BOOGIE 1.30, 4.20, 7.10, 10.00
+ AMERICAN POP 2.40, 5.30, 8.20

Saturday 13th February
WIVA presents 60's SOUL SHOW
1.00, 3.00, 5.00, 7.00, 9.00, 11.15

Sunday 14th February
De Niro, Burt Lancaster in
1900 Pt 1 2.00, 6.25
+ Pt II 4.20, 8.40

Monday 15th February
BOLERO 1.30, 4.00, 6.30, 9.00
+ SUPERNATURAL 3.00, 5.30, 8.00

Tuesday 16th February
De Niro in Scorsese's
NEW YORK NEW YORK
1.30, 4.30, 7.30 (full version)

Wednesday 17th February
ALPHAVILLE 3.30, 7.15
+ PIERROT LE FOU 1.30, 5.15, 9.00

Thursday 18th February
Hawk's TWENTIETH CENTURY
1.10, 4.25, 7.35
+ Hitchcocks
MR & MRS SMITH 2.45, 6.00, 9.05

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING
APRIL 26, 27 MEATLOAF

FEBRUARY
14, 15, 16 Alice Cooper
18 A Certain Ratio
20 Krokus
21, 22 Teardrop Explodes
23 Killing Joke
28 Depeche Mode
28 Anti-Nowhere League

MARCH
2 Blackfoot
4 Emmylou Harris
6 Mike Harding
7 Bo Diddley
10, 11 10cc
13 E.W.F. (Birmingham)
14, 15 Theatre of Hate
15 Dave Edmunds
18 Buddy Rich
20 Iron Maiden
22, 23 Maze
25 XTC
26–29 Motorhead
28 Thompson Twins

APRIL
4 Anti-Pasti
7 Elkie Brooks
9-12 Country Music Festival
11, 12 Carole King
17 Classix Nouveaux
23 Scorpions
26–27 Meatloaf

MAY
4 Gladys Knight
24 Judie Tzuke
27, 28, 29 Ry Cooder

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SEND SAE FOR FREE LIST OF LONDON GIGS.
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FEB 22-24 GREAT WESTERN ROAD, LONDON W9

FEB FRI 12
CLINT EASTWOOD & GENERAL SAINT
THE INITY ROCKERS
BLACK MARKET
Doors open 7·30

FEB SAT 13
BLITZ!
THE PARTISANS
PETER & THE TEST TUBE BABIES
RED ALERT!
D.J Doors open 6·30

FEB SAT 20th
Blancmange
DANSE SOCIETY
CALLING HEARTS
GROUND ZERO
D.J Doors open 6·30

FEB SUN 21st
RANKING DREAD!
MAN AND MAN
REALITYS · D·J's BAR
VIDEO
Doors open 7·30

FEB Fri 26th
WASTED YOUTH
Miles Over Matter
»VANE«
Doors open 7·30

Sat 27th
LEMON KITTENS
GENE LOVES JEZEBEL
BIRDS WITH EARS
COLD FISH
Doors open 6·30

All concerts £2.50 club members £3.00 including 21 days associate membership
Tickets available Mon-Sat from ZIGZAG, 118 Talbot Road, London W11 or by post from ZIGZAG CLUB, 22-24 Great Western Road, London W9 also JOHNSONS (Ken Mkt) and usual agents
Phone 289 6008
All concerts: £2.50 club members £3.00 including 21 days associate membership

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BAUHAUS
Sat Feb 20th 7pm
LINGS FORUM NORTHAMPTON
For further details phone
Northampton
(0604) 36888

Cinemas

ABC West End Film Guide EMI

ABC 1 & 2 SHAFTESBURY AVE.
Sep Perfs. ALL SEATS BKBLE Last perf. Mon-Fri. All wknd perfs. Bar, pkg nearby
1: ARTHUR (AA)
Wk & Sun: 2.15, 5.15, 8.25. Late show Sat 11.25
2: CHANEL SOLITAIRE (AA)
Wk & Sun: 2.0, 5.15, 8.15. Late show Sat 11.15

ABC 1 2 3 4 & 5 FULHAM RD.
Seats Bkble Last Sep Progs. L'cnd bar Doors open 15 mins prior
1: ARTHUR (AA)
Sep Progs. Wk & Sun: 2.0, 5.0, 8.30
2: BODY HEAT (X)
Sep Progs. Wk & Sun: 2.0, 5.0, 8.40
3: RICH & FAMOUS (X)
Sep Progs. Wk & Sun: 2.0, 5.0, 8.50
4: GALLIPOLI (A)
Sep Progs. Wk & Sun: 1.45, 5.0, 8.45
5: CHANEL SOLITAIRE (AA)
Sep Progs. Wk & Sun: 2.0, 5.0, 8.35

ABC 1 2 3 BAYSWATER QUEENSWAY
1: BODY HEAT (X)
Progs. 2.15, 5.0, 7.50. Sun: 5.0, 7.45
Late show Fri & Sat 11.00
2: ARTHUR (AA)
Progs. 2.50, 5.25, 8.0. Sun: 5.15, 7.50
Late show Fri & Sat 11.00
3: GALLIPOLI (A)
Progs. 2.0, 4.55, 7.50. Sun. 4.55, 7.40
Late show Sat 11.00

ABC 1 2 3 & 4 EDGWARE RD.
1: BODY HEAT (X)
3.05, 5.45, 8.35. Sun: 5.45, 8.35
Progs. 2.30, 5.10, 7.50. Sun: 5.10, 7.50
Late show Fri & Sat 11.15
2: ALLIGATOR (AA)
2.15, 5.35, 9.0. Sun 5.35, 9.0
DIXIE DYNAMITE (AA)
Wk & Sun 3.55, 7.15. Late show Fri & Sat 11.15
3: ARTHUR (AA)
1.30, 3.55, 6.20, 8.50. Sun: 3.55, 6.20, 8.50
Progs. 3.15, 5.40, 8.05. Sun 5.40, 8.05
Late show Fri & Sat 11.15
4: CHANEL SOLITAIRE (AA)
1.25, 3.50, 6.15, 8.45. Sun: 3.50, 6.15, 8.45
Progs. 3.25, 5.50, 8.15. Sun: 5.50, 8.15

ENQUIRIES for all ABC West End Cinemas & Greater London
RING TELEDATA 01 200 0200 (24 HRS)
Progs at all cinemas subject to late change

LIVE ADS

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THE JAM

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from London, Reading, Southampton, Portsmouth, Poole & Kent.

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from Cardiff, Swansea, Newport & surrounding areas.

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For more details ring South-West Concert Club on

02372 6219

We can supply tickets and coach travel for all the above concerts but for those who wish for tickets only — they are priced at £4.50 each available from respective Box Offices and usual ticket outlet.

Also coaches to see Meatloaf and other artists currently on tour.

Please phone before setting out & check, but avoiding major disasters, here is:—

WHAT'S ON AT THE ROCKGARDEN

THE ALARM
THU.11. Acoustic/electric rock augmented with classy 3-part harmonies & given point & relevance by heart-on-the-sleeve lyrics

A BIGGER SPLASH
FRI. 3 piece whose solid set of gutsy dance rhythms owes more to Atlantic Soul than Police dub.

NORY & THE COASTERS
SAT.13. 8-piece band into Free and Trad Jazz and Rock. "Entertainment of a very high order," said N.M.E. "a night of uplifting music."

SUN. MXYZTPLK + RED TAPE + MIRROR
MON. 13 AT MIDNIGHT A FLEA Q + [illegible]
TUE. RED SHIFT + GATECRASHERS + NATURAL SCIENTISTS

BREAKFAST BAND.
WED.17. Accomplished line-up inc. Brass, who deliver a nice line in Jazz-Funk/Calypso.

GENE LOVES JEZEBEL
THU.18. Who is GENE? who is Jezabel? Anarchic, own-wave that disturbs the sensibilities.

THE DOORS OPEN 7.30 till LATE EXCEPT SUNDAY WHEN IT'S 7.30 till 12. REAL ALE AND COCKTAILS RIGHT THRU. YOU HAVE TO BE 18. OUR RESTAURANT IS OPEN 9.30 A.M. till 6 A.M. MOST DAYS. WE'RE ON THE CORNER OF KING ST. & ST. JAMES'S. OLD COVENT GARDEN PHONE FOR LIVE MUSIC INFO: 836 [illegible] PHONE FOR RESTAURANT INFO: 240 3961

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296 LONDON RD. CROYDON

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01-684 1360

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The occasional blues, featuring **Little Stevie Smith** harmonica player the greats

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THE ITCH

Sunday lunchtime Free adm
HERSHEY AND THE 12 - BARS

Sunday 14th February £1.00
CHERRY BOYS
+ Extras

Tuesday 16th February £1.00
FRUIT EATING BEARS
+ Crime Wave

Wednesday 17th February £1.00
MAINLAND
+ Krysis

OLD QUEENS HEAD
133 Stockwell Rd SW9

Thursday 11th February 50p
EXTRAS + Tactics

Friday 12th February 50p
AUNTIE & THE MEN FROM UNCLE

Saturday 13th February £1.00
RED BEANS & RICE

Sunday 14th February
Disco

Monday 15th February
Country-Western
MARSHAL BIG BULL

Tuesday 16th February
Disco

Wednesday 17th February 50p
KLEEN HEELS

PVK *PRESENTS*
BRIAN KNIGHT
(Legendary Slide guitarist)
and **HIS BAND**

Saturday 13th February
NEW MERLINS CAVE
Margery St, WC1
£1.00 *R & B!*

CROFT THEATRE
391 0634
Tolworth Recreation Centre, Fuller Way North, Adj. 'ACE OF SPADES'

Friday 12th February
PETER GREEN
(Ex Fleetwood Mac) £2.50

Friday 19th February
DAVE COUSINS
£2.00

Book now — Limited Tickets

Legends

Monday February 15th
EXPERIMENTS WITH ICE
Tuesday February 16th
A BLUE ZOO
Wednesday February 17th
BAMBI KINO

Admission £3.00 8 till late
½ price drinks up to 11pm
Restaurant open from 6.30pm — Set meal £7.50 includes free admission to see the band.

LEGENDS
29 Old Burlington St W1
Booking 602 5975
Enquiries 437 9933/491 7218

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100 CLUB
100 Oxford Street, W1
Thursday 11th February
Live Reggae
UNITY
+ Support

THE BLUE NOTE
14a Sadler Gate, Derby.
Thursday 11th February
MORRISSEY–MULLEN
Wednesday 17th February
BO DIDDLEY
Thursday 18th February
BUZZZ
Thursday 25th February
PINSKI ZOO
Saturday 27th February
ANIMAL NIGHTLIFE
Thursday 4th March
MARI WILSON & THE IMAGINATIONS
Thursday 11th March
SHAKATAK
Saturday 13th March
PETE SHELLEY
Tuesday 16th March
COUSIN JO
From New Orleans
Thursday 18th March
KEVIN COYNE
Every Saturday - DANCE NIGHT - HI-ENERGY - HI-FASHION - DISCO-TECH WITH THE HARDEST & NEWEST DANCING SOUNDS. 9pm-2am Tickets for live dances from RE-Cords, Derby, Selectadisc Nottingham and The Blue Note.
Tel Derby (0332) 42989
the dance club

ASGARD presents
MAZE
FEATURING
FRANKIE BEVERLY
PLUS SECOND IMAGE
MON.22 & TUES.23 MARCH at 7.30 pm
HAMMERSMITH ODEON
Queen Caroline St, W6. Tel: 01-748 4081
TICKETS £4.50/£3.50/£2.50
Available from box office and usual agents

TOUR NEWS

Bauhaus at Old Vic

BAUHAUS become the second contemporary band to appear at London's historic Old Vic Theatre, Waterloo Road, following Dexys shows there in the autumn — the date is February 24, and tickets at £3.50 are available from the box-office, Honky Tonk, Rough Trade and Small Wonder. The concert has been set up specially for the filming and recording of an upcoming Bauhaus video. Meanwhile, the band have their four-track EP 'The Kick In The Eye' issued by Beggars Banquet this weekend in 7" and 12" formats — besides the title track (a re-mixed version of an earlier single), it features three previously unissued items, one of which ('Harry') is a rarity from the same early session which produced their first classic single 'Bela Lugosi's Dead'.

PETER MURPHY of Bauhaus

☐ **THE HIGSONS** preview their new single 'Conspiracy', due for early March release on their own Wasp Records label, by playing a number of dates with their 'Go Waap!' revue. So far set are Leeds Warehouse (February 18), Newport Harper Adams College (19), Liverpool Warehouse (20), Oxford Scamps (22), Birmingham Holy City Zoo (23) and Nottingham University (March 5).

☐ **MAXIMUM JOY** have dates at Glasgow Night Moves (tomorrow, Friday), Edinburgh Nite Club (Saturday) and London Victoria The Venue (March 3), as well as guesting with A Certain Ratio at London Strand Lyceum on February 18. They aid promotion of their new single 'White And Green Place' out this weekend on Y Records (through Rough Trade), with "an extraterrestrial mix" featured on the 12-inch version.

☐ **CLINT EASTWOOD & GENERAL SAINT** will be touring extensively over the next few weeks, in support of their current Greensleeves album 'Two Bad DJ'. Gigs so far confirmed are London Zigzag Club (tomorrow, Friday), Aylesbury Friars (Saturday), Colchester Essex University (February 18), Hitchin Regal (19), Nottingham Sherwood Rooms (25), Leicester Polytechic (27) and Manchester Unity Club (March 5), with many more being finalised.

☐ **DAVID KOSSOFF** presents another performance of his one-man show 'Late Great Paul' — which tells the story of his son, the Free guitarist Paul Kossoff, who died from drugs in 1976 — at Leeds University on February 17. Admission £1.

■ **GARY GLITTER** has dates this month at Glasgow Apollo (tonight, Thursday), Edinburgh Playhouse (Friday), Newcastle University (Saturday), Bangor University (19), Tolworth Recreation Centre (20) and Hitchin Regal (23).

■ **SHALAMAR** have added a second night at London Victoria The Venue to their debut UK visit this weekend — it's next Monday (15). And their new single 'I Can Make You Feel Good', from their current album 'Friends', is issued to coincide with their arrival

■ **ALICE COOPER**'s band for his British tour, opening in Brighton tonight (Thursday), comprises John Nitzinger and Michael Pinera (guitars), Erik Scott (bass), Jannero Uvena (drums) and Wayne Cook (keyboards).

■ **MOOD SIX** play the latest of their occasional dates on Friday, February 19, when they headline at London Bayswater Porchester Hotel — supported by The Marble Staircase and The Earwigs. Admission £3.

☐ **POOKIESNACKENBURGER,** the group of buskers who've suddenly made the big-time by signing to Stiff and releasing the singe 'Just One Cornetto', are now going on tour. They have orthodox gigs at London School of Economics (this Saturday), Norwich East Anglia University (Sunday), Stoke North Staffs Polytechnic (February 15), Glasgow Third Eye Centre (16), Edinburgh Netherbow Theatre (17), Leeds Warehouse (18), El Salvador benefit at London Hammersmith Lyric Theatre (21), Reading University (22), and Bracknell South Hill Park Arts Centre (26). But in all cases, these evening shows will be preceded by busking around the area in question, and the tour will also be linked to local TV and radio appearances.

☐ **TRIMMER & JENKINS** are at London Putney Star & Garter this Saturday (13) and on February 20, the first gigs there since GLC Fire Inspectors forced the venue to close last year. Other new dates for the duo are at London Woolwich Thames Polytechnic (February 19), London Twickenham Black Dog (21), Reading University (26) and Kingston Polytechnic (27).

☐ **JUDIE TZUKE** has added another date to her spring tour, reported two weeks ago — at Swindon Oasis Centre on May 8 (tickets £4 and £3.50).

Free deal at the Fair Deal

THE FAIR DEAL, South London's new 5000-capacity venue in Brixton, is to make February "preview month" — with a string of fairly low-key gigs which will be free to local residents. The official opening will now be early next month, and a string of big-name acts is being finalised to precede The Jam's already confirmed appearance on March 15.

Owner Alan Briggs explained: "We've decided to put on five or six free preview shows for the local community, in gratitude for all the support we've received in this project. Tickets are available to anyone calling at the stage door, and we're not really looking for people coming from miles away."

As reported, the first two preview shows are this weekend featuring, among others Bo Diddley, Talisman and Lionheart (tomorrow, Friday) and Cimarons, Jah Warrior and The Skank Orchestra (Saturday) — with the Cimarons' gig being recorded and filmed for video. A batch of star attractions to follow the previews is expected to be announced in a week or two.

● The Fair Deal is also presenting a series of "Front of House" gigs featuring Xero and Shellshock (February 15), The Mets and The Shoppers (16), Kameleon and One More Rep (17), Caprice and Brave Face (18), Cool Notes and The Skank Orchestra (19) and Praying Mantis and Bailey Brothers (20).

DAVE CAIRNS of Secret Affair

☐ **SECRET AFFAIR** play their first London date this year this Saturday (13), when they headline at London Victoria The Venue.

☐ **NINE BELOW ZERO** have added another date to their British tour, reported last week — at Redcar Coatham Bowl on April 4. But contrary to expectations, they won't now be playing a major London date as a finale to the tour — though one will probably be scheduled when they return from Europe in June.

☐ **THE EXPLOITED** headline a punk showcase at Lancaster University (February 27) and Glasgow Apollo (28), in advance of a full British tour currently being lined up to start next month. The Vice Squad support on both dates, with The Anti-Nowhere League as guests in Lancaster and Infa-Riot in Glasgow.

Theatre of Hate changes

THEATRE OF HATE have made a few changes in their UK tour schedule, reported last week — including the addition of an extra gig at Sheffield Polytechnic on February 27. Their Birmingham Locarno date switches from March 4 to 17, they now play Cambridge Corn Exchange on March 6 instead of the city's Top Rank, and their March 13 show moves from Essex University to Leicester De Montfort Hall.

● THE FOUR TOPS have made a few changes in their upcoming tour. Projected dates from March 2 to 6 are now cancelled (Chippenham, Edinburgh, Aberdeen and Newcastle), and instead they now play Portsmouth Guildhall (3) and Dublin Stadium (5-6). Their new single 'Tonight I'm Gonna Love You All Over' is issued by Casablanca this weekend.

MORE 10c.c. CONCERTS

10c.c. have added two more dates to their major UK, their first for two years, which opens on February 19. With their two Hammersmith Odeon concerts (March 10-11) now sold out, they've slotted in an extra London show at Wembley Conference Centre on March 16 — which will not only be part of the International Music Show at that venue, but is also being filmed by satellite for U.S. TV. The second additional gig is at Birmingham Odeon on March 17, which means the tour now opens and closes at that theatre.

■ THE dB's, the New York outfit who scored a modicum of success last year with their album 'Stands For Decibels', are appearing at London Camden Dingwalls on Saturday, February 20. And this looks like being their only UK date on this occasion.

■ TV21 are playing a few dates in Scotland, to tie in with the release this weekend of their new Deram single 'All Join Hands', said to mark a considerable departure from their accepted sound. They visit Aberdeen University (tomorrow, Friday), Glasgow Strathclyde University (Saturday) and Edinburgh Coasters (February 16) — the latter is a Solidarity benefit, with a number of special guests expected. Dates in England are being lined up to follow.

LIVE!

STARGAZERS

Rock Garden

SOMEWHERE around the era when the big bands took up the rhythm of rock and roll, and rock and roll took on the socially acceptable style of the big bands, you'll stumble on the Stargazers.

Singing into outsize, antique microphones, solid quiffs rendered immovable by slick mountains of Brylcreem and narrow black bowties framed by big white drape jackets, the Stargazers look like an uncanny reincarnation of the ubiquitous background group at all those mythical high school hops.

All droll expressions, irrepressible smiles, unison choruses and self-conscious charm, when they really lose themselves in their chosen role, it's enough for a brief trip back to a lost age of easy innocence. It's also inevitable that a pat, complete recreation on this scale is going to arouse stern suspicion, especially since Stargazers props and aspirations are now supported by A Major.

What saves Stargazers from the charge of stiff, crass opportunism and gives them some sort of contemporary relevance that places them in the current pop scheme is the transparent love they pour into a performance. This transports them through the more obvious plagiarisms and leaves a light, playful impression of something that knows enough to treat serious, obsessed application with a throwaway surface sparkle, disarming disapproval with a wink of shared conspiracy.

Using intimations of jazz, some swing, a little early R&B, and swerving from 'American Patrol' to Tommy Steele and even a kind of scaled down big band workout of sax-hooting Scottish reels, they manage to skirt the too blatant temptations of filling a gap in the desperate revivalist fabric. Tonight, in a small venue filled with an unaffected, enthusiastic following, there's enough checks and balances to keep them poised at the point between inspiration and exploitation. A hit should determine which way they'll jump.

Lynn Hanna

Stargazers . . . hit wonderers

Pics: Peter Anderson

THE ALTERED STATE OF POP ART

ALTERED IMAGES

Hammersmith Palais

HAVING begun my explanation of the vitalizing anti-crisis post-rock pre-packaged HIGHLY USEFUL teented-pop bubble and trouble, may I present my next trick of the *light:*

ALTERED IMAGES, a teenybop group, to invite unfortunate comparisons, a punk group, to demand some slightly better comparisons, and above it all A VERY MODERN GROUP.

Having used Haircut 100 to begin a necessary illumination of the ways certain new pop groups are concerned [only] with representing the superb frenzy of life and anticipating the new lies of logic — the review was greeted with universal acclaim by everyone except those very ill people I mentioned, those people who have too much grey pride to even try swallowing the sweet pill of Altered Images — I come to Altered Images, with most of the cares in the world, knowing that I could write even more words about Altered Images, the belief and the disbelief, than I did about Haircut 100; will I be allowed to?

Having the desire to lecture feverishly about the Images' dynamic suggestion of new meanings and new relations, but knowing that most people don't want to think twice, I force myself to be brief. Brief, bold, secret but coherent, joyous and inexpressibly apprehensive . . . just like an Altered Images song, which trembles and then tumbles somewhere between knowing the facts of life and discovering one of the meanings of life.

Altered Images sold out Hammersmith Palais just a few months after they played at West Hampstead Moonlight in front of just over one dozen people. (I could write 5,000 words about that change of fortune: just imagine.) The show realised all the triumphs and the illusions of this new teenybop — weenybop, somebody with 'a sense of humour' said — soundalive: the genuine enrichment of our common stock of temptations yet a limited repertoire of fantasy, the valiant vitality yet those faint, disturbing echos of a fagged out kind of fun.

The show was hide and seek, pass the parcel, postman's knock, pin the hook on the donkey, catch the spoilsport unawares, jelly, blancmange, chocolate buttons, a few tears . . . as if to say rock has died too many pathetic deaths, let's start again. As if to say you *could* be happy. As if to say read everything you want to into this (oh, I would, given the chance) or read nothing at all. As if to say 'be my best friend'. As if to say 'AS IF!'

At the centre of all this is the barbed doll, the yellow yo yo, as clean as a washed cuddly toy, always on the verge of some dramatic discovery, happy to stick to lively chatter. Giving Altered Images a sense of future there's THE INEVITABLE FAME OF CLARE. (I could write 10,000 words about the fame of Clare: just you wait.)

Go on, go on — just the main facts! Altered Images, February 1982, are in mint condition. It's a long way from Foreigner or Ossie Osborne or Anti-Nowhere League, and these things are WORTH NOTING. Clare is as likely to be a new Gertrude Stein as a new Shirley Temple. Altered Images: as if anything is possible.

Having said that I have nothing else to say. (As if.)

Paul Morley

LIVE!

GOD BLESS GILBERT & GEORGE

Liz and Phil Potent by Gilbert and George

CRUSADE — AN EXHIBITION OF POST CARD VIEWS

Anthony d'Offay Gallery

UNLIKE THEIR best work, human sculptures Gilbert and George don't figure personally in Crusade — they've got the Royal Family to stand in for them.

Having retitled and reduced the monarchy to the generic term Family Potent, they arrange postcards of pairs and individuals into cross shapes, in which repeated single images are juxtaposed with pictures of the Realm and horror cards from the Tower of London Dungeons as a reminder of Britain's more gruesome heritage.

The pieces compound a vision of Albion as seen by foreigners — and what more accurate a sense of a nation's sentiment is there to be gained than from the kitsch it offloads on visitors? For commercial and ideological reasons, postcard views present an ideal, simplified reality, a polished up truth designed to make a good impression, even if only to sell the cards.

If this is not the way all of us would like to be remembered, it's not Gilbert and George's fault. They're tapping a national regard, a love of the Royal Family, drawing on its traditions. Gilbert and George have always represented common views rather than expose their own, the nearest they get to passing comment being via their good humour. Thus, Crusade affectionately celebrates Britain's ceremonies and seemingly glories in its traditions.

It's as colourful a pageant as you'd expect from the kitsch origins of their source material, as majestically imposing as its subject matter and as crassly maudlin as the spirit that inspires it. (Until February 13.)

Chris Bohn

TROJANS

Riverside

RATTLED rather than rattling, *Trojans,* a musical play starring Pauline Black, starts out slowly in an 18th century *deja vu*, bolts forward to an impulsive 1987 insurrection and fudges its intentions in a soupy sea of polemics. It's a real disappointment.

After a brief sardonic exchange with her master, the slave Cassie is inexplicably transported forward to act as observer on events in The Citadel, a near-future nuclear installation where a quartet of ersatz revolutionaries are struggling to overcome their disbelief and uncertainty in their own actions. Must they destroy the world in order to save it?

It is only a paper tiger on a leash. The names — Paris, Hector, Andrea and Cressida — shovel the Trojan Women allegory in with classroom subtlety and shore up the familiar attitudinising with the legitimacy of myth: a touch too easy, methinks.

The four play out the muted tragedy of trust, confusion and betrayal with a spirit that flickers between passion and a wearied frustration that is accurately mirrored in the deficiencies of the script. Pauline Black's role as Cassie is to silently oversee the watery rhetoric and provide sung interludes with a supple four-piece group adding a soul/reggae backing. The song's simpler sidelight on the action might thin out the politics but is far more entertaining than the central message.

Which is . . . well, choose your colours. Farrukh Dhondy's play scratches at racialism, social greed, the irresponsibility of the megapowers and our lamentable willingness to dehumanise and be dehumanised. But instead of landing a single right hook (to introduce a metaphor drawn from a suitably inhuman pastime) Dhondy settles for a series of short jabs, and the effect on the corpulent midriff of the consciousness is akin to a feather hitting a pillow. Words are used to cloud issues here, a problem not exactly overcome by Trevor Laird's listless direction.

The players approach it seriously and score some successes — enough at least to retain attention. I was taken with Judith Jacob's Cressida (a frightened prole rabbit) and the bluff rootsman in Archie Pool's Hector, though the eternally spreading hands of Ben Onwukwe as Paris grew tiresome.

Overall, though, *Trojans* misses its mark with a depressing consistency. There must be something more to be said.

Richard Cook

HUANG CHUNG CHINA CRISIS

The Venue

VISIONS of China at the Venue. . . a People's Republic comprising paper dragons, two bands with Oriental pretentions, and platefuls of fortune cookies; Virgin's tenuous acknowledgement of Chinese New Year.

Despite a dicey backing tape, China Crisis gave a well-paced set of a dozen or so short songs, none more than two minutes long, and all performed with an energetic enthusiasm surprising from a band who cut such a slight figure on stage. What they lack in personality is made up for by a coy charm — and you can't expect your pop stars to outstare four hundred people every night, can you?

The single, 'African and White', works better live than on vinyl, and the more mature songs, 'This Occupation' and

FLAIR AND

COLENSO PARADE COMPUS MENTUS

Belfast

IT WAS an evening when dry ice machines were not needed for the audience had only to breathe for billows of smoke to add soft focus atmosphere to the evening.

Compus Mentus are playing host. Listening to them I think that if the new psychedelia should have sounded like anything it should have sounded like this. Looking at them I find it hard to believe anything has happened over the last five years.

Surprise, surprise then that Compus songs throb bass and jangle smashed bottle guitar. Songs of substance, songs of substances. For the rest it seems that Doors' epics and ghosts of old *OGWT* Hendrix videos serve as influencing imagery for the band. Indeed there's something here for everyone, from the bassist's braid Pseud Mix (hi Mood Six) shirt to the guitarist's obscenely patched flares. The horror, the horror . . . . I'd never realized 'Wild Thing' could mean anything to me until Compus & Co. razed that classic acid riff.

I caught far too little of Colenso Parade. They came on after a very impromptu impersonation of JCC, and if the rimes of the ancient Mancunian ever need a stand in then Belfast can provide a ready alternative larynx. But

CONFLICT
RUBELLA BALLET
YOUTH IN ASIA

Moonlight

I GUESS this goes to show the lie dream of the dead soul scene.

Synthesized urchins clothes-hang against the walls, propped up with half-pint glasses and leather slogans (Epileptics, Adicts, D.O.A, Dirt, The Mob . . .). To each his own crutch.

Youth In Asia sound like Penetration on naff mandrax, painful micturition, more Epping Forest than garageland but then the vocalist muscles in with cathedral soar and climax (she sings so strong!).

They've got the barking banners, the fotogenic fanzine faces, (you just *know* they wouldn't ever sign up) and, no doubt, they'll soon be taken to studded hearts by the Crass army. But what a waste of that voice!

Rubella Ballet are sharp and spiky, bassist, singer and drummer in the grand old punk tradition and a guitarist in pinstriped waistcoat and shirtsleeves. Here is a punk band, one that provokes, drives you to re-think as against fuzz-doping you into pogoing submission. They are too good for Crass ignominia, they play with offbeat, flirt outrageously with musical intelligence and take the best from the Mick Jones / Steve Jones noise-culture.

Rubella Ballet swap vocals and the singer bounces to someone else's voice. The guitarist sings: *"Government are opting out / Don't know what the fuck they're on about"* — a voice with character, Devoto with razors,

The noise veers towards Devo's 'String Driven Thing' as the bassist, face locked in profile, hair swept up like a Greek helmet, picks the strings in elbow-length gold lame fingerless gloves. Style and suss. Rubella Ballet look better than the Crass acolytes and sound better to boot (DM).

Conflict takes over the sound with an instrumental that keeps threatening to become a song but the singer enters stage left, mikebound, only at the end. He plays South London's Steve Ignorant and the plectrums start thrashing the background to Conflict's verbal condemnation of a brutal system.

Conflict come from Eltham; it seems to make all the difference. Whereas Crass, the obvious catalyst, bury their heads, Conflict have decided to tackle street-ignorance, playing a number dedicated to the Nazi British Movement (a song as overtly and committedly anti-fascist as the specific condemnations hammered out by Crisis all those years back) and another about the shit-of-the-year Exploited Barmy Army ('Exploitation').

The dole queue stylists will have to wait a while for Conflict to slow down and learn to articulate their protest with harder, sharper anger but Rubella Ballet are already there.

ASLEF blacked out the *Sun*, Rubella Ballet eclipse Crass — that's power.

X Moore

'Working in Fire and Steel' augur well for the upcoming album. Even allowing for the initially rough mix, the vocal, as yet, lacks character and edge. Cookie number one tells me that you can't buy experience on an easy payment plan. On the evidence of their set tonight, I think they know.

Huang Chung are hard men in their silk shirts and pig-tails. They have a smoke machine, a film of fish, Mao and callisthenics, and an impressive sound; but not much else. Under the pomp of a trendy echoplexed guitar and the bass boom of a flanger set to vomit lies little but artificially extended MOR "tunes" which an over-dramatic lighting rig does nothing to improve. Dynamism is desirable — and often obligatory — but only when your dymanic has something to grab at and throw. With all show and nothing of substance, what could be a fairly listenable song degenerates into a chant (at best) or a dirge, however frenetic the performance. The occasional presence of a saxophone alleviates the often bland ease of the set giving a song like 'Chinese Girls' a welcome unpredictable quality; such moments are rare.

"Hook without Bait Catches no Fish". Cookie number two.

(Tin) Drum me out.

Mark Mitchell

FLARES

to the point, they're very like what everyone suspected New Order might have been, and whilst there aren't a great many new bearings here Colenso parade their wares with flair, health and efficiency. There's the gothic bass, flange guitar, tinkly, melodic synth and if it wasn't so much for the singer's pronounced Curtis Agnus Dei then one could get down to the business of appreciating just what hoppy tunes and shaded, roseate resonances actually emanate from this menagerie.

Adrian Maddox

THE COURGETTES

The Language Lab

WHILE Starry Eyes, Cyberman, Captain Mouthwash and the rest of the capital's rap wrecking crew carried the crowd to the beat in the dancefloor inferno downstairs, in the tiny theatre up top a different set of vocal and verbal gymnastics from another era was on display.

No microphones here though, no electricity at all in fact, and only the sparsest acoustic guitar by way of musical support for the trio of voices — one female, two male — that are The Courgettes.

Using all the time honoured techniques of accapella vocals — booming bass voice, neat harmonies, soaring falsetto — they present a curious blend of '40s and '50s bebop, scat, and doowop styles mixed with what, for this listener, was an over generous helping of straight corny old gospel standards; 'Swing Low Sweet Chariot' and 'Joshua Fit The Battle Of Jericho' for example. Their precision, warmth and freshness were rewarded with near ecstatic audience reaction (normally, the group busk to King's Road shoppers to similar effect). "Did you see the '80s answer to Peter, Paul and Mary?" quipped one blade afterwards. There's always a cynic on hand to sour the fun, natural fun, isn't there?

Neil Spencer

TO THE FINLAND STATION LES NOUVELLES CYNIQUES

Utopia

HOW A PLACE becomes a state of mind: 'Utopia' is what the Pied Bull in Islington becomes on a Thursday night when the Melodia Records crew get hold of it. They transform the environment with all manner of Stuff, and — most important — they transform it by attracting no less than 160 souls to their opening night, which features To The Finland Station, stars of last week's singles column, and the purposefully chaotic Cyniques, who rather resemble a collision between The Raincoats and The Mekons and are held together by (a) an enormous effort of collective will and (b) singer Kate's purposeful, angular rhythm guitar.

To The Finland Station are fronted by Julian McQueen, who's tall and anguished and plays guitar like it's a nervous tic and Clare McCallum, who's tall, sings singularly eerie backing vocals, resembles a '60s mannequin and should play far more guitar and bass than she does. Working with a bassist, a drum machine and a pair of occasional saxophones, the Finnish noise is tentative but propulsive.

Melodia say that nothing has — comparatively speaking — been seen yet, and future nights showcase other Islington legends like Reverb, Popular History Of Signs and Peking Opera. As Thursday nights in Islington, these should run and run.

Charles Shaar Murray

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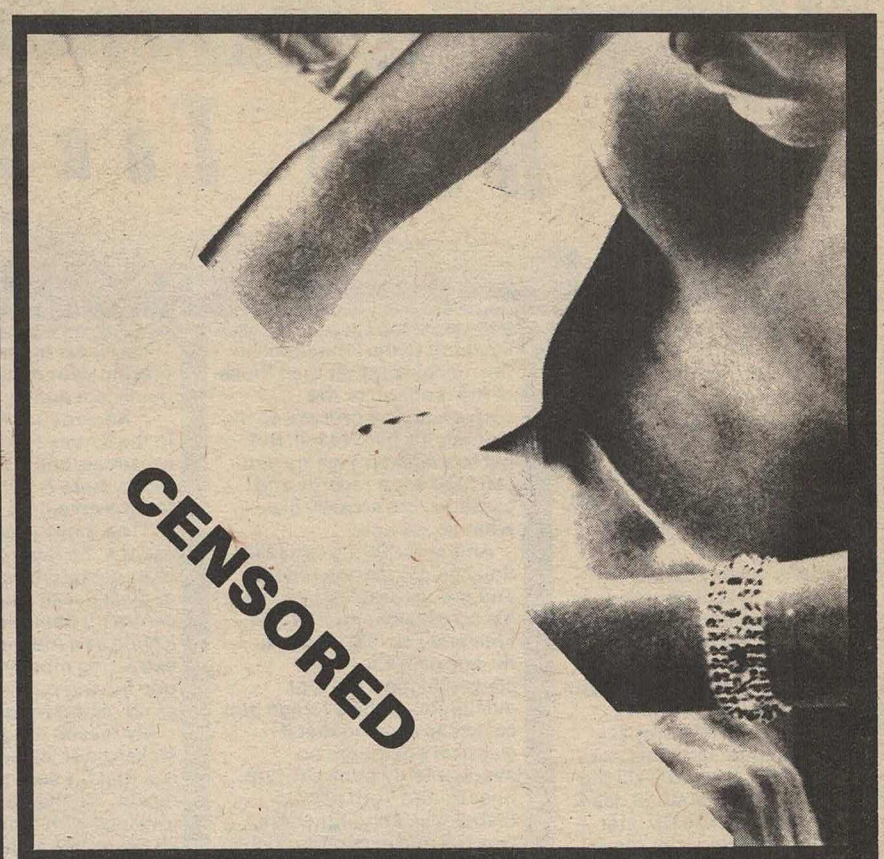

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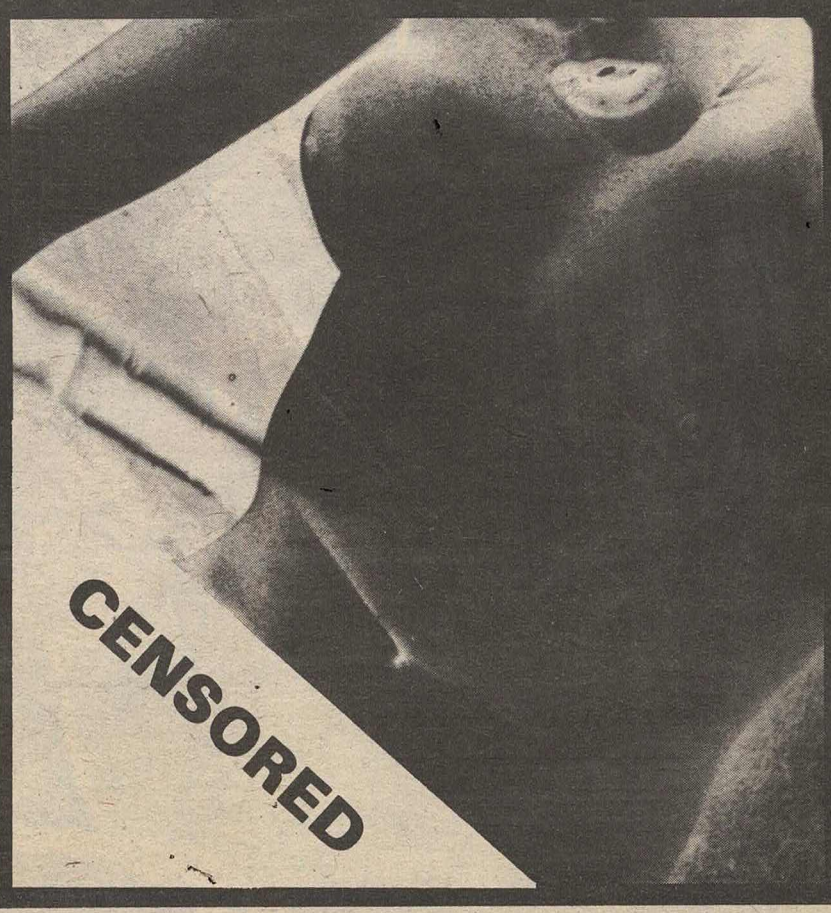

ON VINYL

Don't Touch That Dial!

BY ADRIAN ORLOWSKI

ARE RECORDS worth the hi-fi effort? You've probably asked yourself this question more than once, putting on a new record only to find an assortment of pops, clicks, scratches, swishes and rumbles.

You've also probably thought about changing your collection over to tape, and you may have already done so.

You might even have heard about the new miracle laser-read digital Compact Disc to appear later this year. which (so it goes) will kill the 12 inch LP record stone dead.

I'll come back to CD later — you'll be hearing a lot more about it anyway — but you might like to chew on one thing. Getting information off discs has been a progressive thing. Even now, a century on, everyone agrees there is information on discs no-one has ever heard because the equipment is not good enough to extract it.

Surface noise in records is obvious to all and sundry. It's hard to miss it, but it's harder to pin down what's wrong with a poor sounding cassette.

Yet the fact that cassettes haven't taken over totally from records in any sector of the market seems to indicate that for all their user advantages they don't have everything their way.

On cheap gear you are listening to the limitations in the machine rather than those of the medium or the manufacturing process so no wonder it's hard to tell. But get to a situation where you can hear what records and cassettes are actually like, what do we find?

Angus McKenzie has just finished comparing records and pre-recorded tapes and his conclusions *Hi-Fi News* (Jan and Feb '82) will give no-one cause for congratulation:— "Our evaluation of the average pop cassettes showed that if classical ones were on average fairly poor, the pop ones varied from poor to diabolocal, although there was the odd exception such as real-time (duplicated) Mobile Fidelity, which cost a fortune anyway."

Money as you might expect is the big hang-up. On the problems of duplicated cassettes he writes: "One told me they are forced to use the same duplicating tape today as they used 8 or 10 years ago, because the record companies just will not pay any more."

And cost cutting applies not just to the tape used, which is typically of mediocre quality anyway: "frequently even the cassette mechanism used for pop cassettes seems inferior. It is hardly surprising . . . that kids are making cassettes from their own or their friends' discs, which are themselves poor."

You'll get better sound making your own recordings on decent quality tape.

Records came out better in the survey than music cassettes, but in absolute terms there is plenty of room for improvement here too.

"Too many pop records seem to be regarded by their manufacturers as black pieces of plastic with a hole in the centre (or near the centre!), issued as a means of extracting money from the pop buying public, with little or no regard for quality."

My reason for quoting Mr Mckenzie so extensively is not just that his survey is the most recent, but that he has been involved with hi-fi sound for 25 years, has an MBE, and is an advisor to numerous manufacturers and institutions like the BBC, and it not given to exaggeration.

This is talking about the software, which is poorer for cassettes than record players.

So to elevate cassettes above records on social/aesthetic grounds (as Malcolm McLaren and others have done) whilst being totally oblivious of the actual merits and limitations is wrong. (And that's refraining from being political about it).

So in answer to whether records are worth the trouble, they are the lesser of two evils. If you want lasting musical pleasure base your systems on records.

In talking about the quality of the product you buy to use on your hi-fi system I've probably touched on a few sore points. If I get to write another column I'll come back to this next month with more sorry tales and some suggestions about what you can do about it. Cheer up.

Illustration: Mark Fairnington

TESTING

TESTING

AIWA CSM1

Having perfected the compact cassette to the point that you'd be hard pressed to justify any complaints against it unless you were sure of your ground, the Japanese are now casting an eye over the microcassette format to see if there's not some commercial potential there. Especially as the Walkman concept has been such a runaway success.

Aiwa's CSM1 is clearly here to test the water, and it's billed as the world's first stereo radio / microcassette recorder. There's a tempting array of features packed in a case a mere nine inches long, and smaller than a lot of transistor radios: a stereo recorder, with twin mics, am/fm radio, twin stereo speakers with one power amps. All running off four penlight batteries and for around £110 a minor technological miracle.

It seems targeted at female consumers with its sculpture metal carrying strap and swish case, so it seems apposite to ask if 1982 is going to be the year of mic-chic?

Probably not I feel. A demonstration will quickly show that the am radio is nothing special and that the fm section will not be usable in parts of the country where the vhf signal is weak; that the recorder even with the more expensive metal tape can't match the performance of standard cassette machines; and that the speakers give a clear but cold and tinny sound, although using headphones (not supplied) this is greatly improved.

Fm signal strength is in general weaker here than in Japan, which is why you don't see more Walkmans with in-built radios, but the main problem with the micro-cassette format for hi-fi music replay is the tape.

Meanwhile the CSM1 looks fit to grace the wrists of debutantes. I wonder for Aiwa's sake if there are any left?

Adrian Orlowski

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Saturday 27th February	WOLVERHAMPTON, Civic	Thursday 11th March	BRISTOL, Colston Hall
Sunday 28th February	HANLEY, Victoria Hall	Friday 12th March	BRACKNELL, Sports Centre
Monday 1st March	BRADFORD, St. Georges Hall	Sunday 14th March	GLASGOW, Apollo
Wednesday 3rd March	LIVERPOOL, Empire	Monday 15th March	EDINBURGH, Playhouse
Thursday 4th March	MANCHESTER, Apollo	Tuesday 16th March	NEWCASTLE, City Hall
Friday 5th March	LEICESTER, de Montfort	Wednesday 17th March	SHEFFIELD, City Hall
Saturday 6th March	BIRMINGHAM, Odeon	Friday 19th March	IPSWICH, Gaumont
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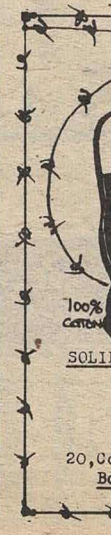

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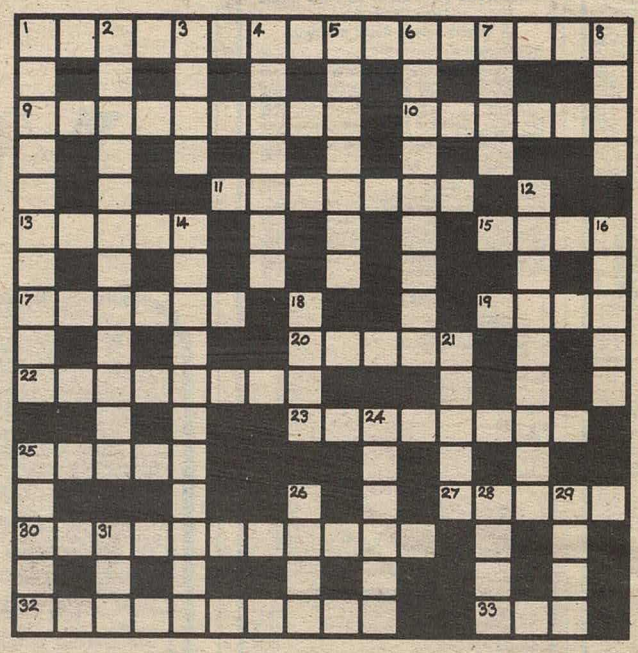

ACROSS

1 Doing well in Britain, going under in Germany. (8–2–6)
9 For them currently the last call. (4–5)
10 Not quite the same after the doctor makes a Fleetwood Mac single. (6)
11 American loony who tip-toed through the tulips in the late sixties. (4–3)
13 **and 15** Not a biggie for the Buzzcocks, but who's worried? (1–4–4)
17 John Cooper Clarke's 'play Loud' single. (6)
19 Toyah single. (4)
20 Those mountain daredevils. (5)
22 Once part of Phil Spector's 'wall of sound'. (8)
23 'Armed and ready' Michael. (8)
25 1967 hit for the Bee Gees, around which they'd just returned like prodigal sons. (5)
27 For the over-thirty readers only *(The first 29 can skip this clue — Ed)* — Screaming Lord . . . . . (5)
30 From where Marc Bolan saw a woman leaving with a frog in her hand. (3–4–4)
32 Biggest hit for Supremes minus Diana Ross. (6–4)
33 See 5 down.

DOWN

1 Meatloaf no longer a campanologist. (10)
2 Someone who digs music alfresco from Wire? (7–5)
3 Mental as anything — and they were getting bigger. (4)
4 Monkee with the Benny bobble-hat. (7)
5 **and 33A** Gary Numan flying in a kamikaze frame of mind. (1–3–3–3)
6 Soft cell from Soft Cell. (9)
7 Walk on the wild side — by the river bank. (4)
8 He left the Hollies in 1968 to form part of a 'supergroup'. (4)
12 Mud on paws — before the cat crept in. (5–4)
14 Strange — a T.V. deletion, but still last year's best seller. (7–4)
16 **and 18** She was Michael Jackson's partner in the 1978 minor hit 'Ease On Down The Road'. (5–4)
21 A band with two Davies' brothers. (5)
24 Van McCoy dance number. (6)
25 From swing to a rock band. (5)
26 Liverpool lead singer without the original sound. (4)
28 '——— Ta Be My Girl' (O'Jays). (4)
29 Another Liverpool lead singer can manage. (4)
31 Originally known as the Detours and the High Numbers.

LAST WEEK'S ANSWERS

Across: 1 Rod Stewart, 6 Sharps, 9 Bandstand, 11 Greg Lake, 12 Germans, 15 Salsa, 16 Eject, 18 Harps, 20 Discos, 22 Actors, 23 Teacs, 26 Limbo, 27 Lydon, 30 Showbiz, 31 The Sound, 32 Rusty Egan, 34 Stands, 35 Undertones.

Down: 2 Orange Juice, 3 Sid, 4 Extras, 5 Red, 7 Hot Gossip, 8 Punks, 10 Organ, 13 Rick, 14 Secret, 17 Some Bizzare, 19 Scales, 21 Greyhound, 24 Gibb, 25 Horns, 28 Poster, 29 Chant, 32 Run, 33 Eno.

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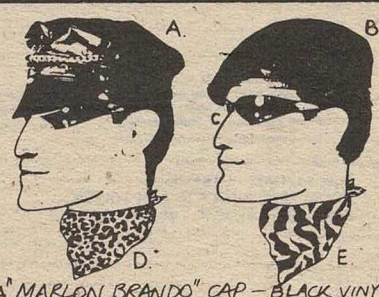

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DRIS — LOVE you and your hairy chest! Thanks for everything. I love you — Fatty.

EWAN YOU'RE just a Damned hero — All my love — Bear. ×××.

FOR T. in a Black Tower and a White Hotel, I love you, Tigs. XXX.

FRANK LOVE you always Sandra.

FUZZYPEG — NATTY Valentines. ××××.

GAYNOR SUE I lerve your!!! — Sulky Sam.

GILLIAN, STILL love you always. Gordon XXXX.

GRATEFUL DEAD, still crazy about you. Rainbow.

GREENHOUSES — I'VE lost so much — Bins.

HAPPY VALENTINES Julie from Andrew, 'cos I love you. But Cliff Richard is crap and The Dead Kennedys rule O.K!

HELEN GEORGE, someone, somewhere thinks you're a fine Valentine. Love from the Rumbling stomach.

HEY KNEES! Love you bigger than a house. (Bored) Student.

HEY WORLD, every little thing she does is magic.

HI TRACEY Remember me. Last year's message still the same.

HUNKY. WILL follow you forever. Dora.

IN TESTS, eight out of ten cats said they preferred Thin Lizzy badges. Is this a "Cover-up".

JENNY THIS fool needs you. Love you always Graham.

JEREMY I love you. What more can I say? Nicola.

JIMBO BABY, I love you, Your Skumlette.

JOHN SPEAKMAN. Only joking! Jerry.

KEITH HAPPY Valentines Day from your Passionate Friend. ×××

KRAMLI — LOVE you, fancy spending some tomorrows together, please?

KULHO — LET'S have fun! — Dean?

LESLEY — I love you even more than Sian (now there's something!) — David. ×××××××.

LOUISE. LOVE you more than Marmite. Nik.

LUCY LEAVE your glasses with me anytime. What's black Mike.

LUSCIOUS LEGS, always yours — Marlon.

MARK (F.P.) All my love forever. Cuddles! Janie. X.

MARK — With your kiss my life begins. — Liz.

MICHELLE BATH We'll make 1982 the best year yet, all my love Steve.

MY BABY, all my love Hot Chocolate Yowes?

NICK (TRUNKY Holiday) — I'll love you forever, Linda.

NIGEL DOBSON — Happy B.V.'s, Cheri! Don't forget Grunts! Love, Sharon and Tracey!! ×××

OONAGH McCOLLUM I love you, Les.

PADDINGTON BEAR — DIAMONDS ARE FOREVER, LOVE JOE COOL.

PADDINGTON. ALWAYS dreaming of you. We're certain to win — since "Lovers **NEVER** lose!" Davey.

PARP A LA HORNPLATZ.

PAUL HAMLYN 1558889 9764311 0907533 0000000.

PAUL LOVE and miss you Caz.

PHIL I don't care if it's uncool — You're much too special. Love, Beepbeep.

PIGBAG YOU make my heart sag.

PIGLET IT'S TOO BAD, LOVE YOU ALWAYS — THE GLAM ROCK GUTBUCKET.

PLUMPKIN I love you — on C60. Beloved Honeybunch.

RADGRINDLE PARP, together forever, love always, all ways Fnurt Wangle Poon.

RAZOR LOVES Wizzer Piper.

REBEL WALTZ and hugs pour kisses. Wuzzel Bug.

RHIAN "I couldn't be happy in any other way". Love Robert.

RIBET RIBET, Virgin loves Heli the Frog!

RINO — BE my Valentine! Denise.

SEX DWARF Rebecca, Happy Valentines — love you — Strangled Nic.

SHORT ARSE. I love you, good from Pratt.

SIMON SMITH. Happy Valentines Day. It's just like a dream, I'm losing my mind in the sun, it's not what it seems — An illusion with love and affection. XXXXXX.

STANLY, ANOTHER fine mess? Ollie.

STEVE I love you Ange.

SUPERCHOOOCH — HELLO I love you. Buggerlugs.

SUSAN TYDEMAN: Thinking of you always. It must be love! Steve.

THANK YOU Titus Andronicus Thank You! Houndus Ressurectus.

THE BODY Happy Valentine's Day. Love Andy.

THE PRINCESS love you through seven mattresses. The Pea.

TIM. O. "Love you", Jackie.

TIN TIN — The alcoholic with the squeaks — Happy Valentine's Day. Your Passionate Friend. ××××.

TO ALISON the sweetest girl anyone could ever fall in love with. Andrew.

TO A Lover, Mother, Wife, Everything from the Unknown Poet.

TO HELEN . . . Ollie + I love you . . . The Imp.

TO MARIE, you're special. Two months on Wednesday! Fun and love, S'Istoire.

TO OUR three Hares, All our love — Rabbit Warren Girls — Sweetpea, Haddock, De-elbows.

TO RICHARD "Sweetest Boy in all the World" — My eyes are for you only! Love Judy.

TO SARAH, coy shyness is cured lovingly by Dr Chenigsen.

TO THE Holyrood Boys, from your Governess.

TRIXI A sunshine girl like you, it's worth going through. Gunter.

VERMO, LOVE you so much, Scum.

WATCH OUT New Jersey, Welsh Wizard + Heidi ride again. Love Kevin.

WOMAN! THANKS FOR STINKER.

NEXT WEEK IN NME

Right, here we are, bang in the middle of another hyperactive *NME* promotional campaign. We got ads in the daily papers, ads on local radio, the works! Even a hoary old Next Week Box straight from the *Golden Age of NME!*

And what precisely is in next week's wonderfully vital issue?

In short, the usual dollop of dull and worthy old codswallop! There's CYNTHIA ROSE rambling on about a bunch of batty New York bozos, bohos and beatniks, RICHARD COOK talking shop with some old German duffer called Holger something-or-other. Used to be in some Krautrock outfit apparently. They'll probably chuck in another PLUTONIUM BLONDES just to ease their liberal guilt. They'll be wanting me to bring back GARAGELAND next!

Oh, there's also a brilliant BANANARAMA piece written by the fair hand of ADRIAN THRILLS, that's me by the way, when I'm not supporting Spurs or getting pissed down Le Beat Route.

So next week's issue might just be worth investigating after all...

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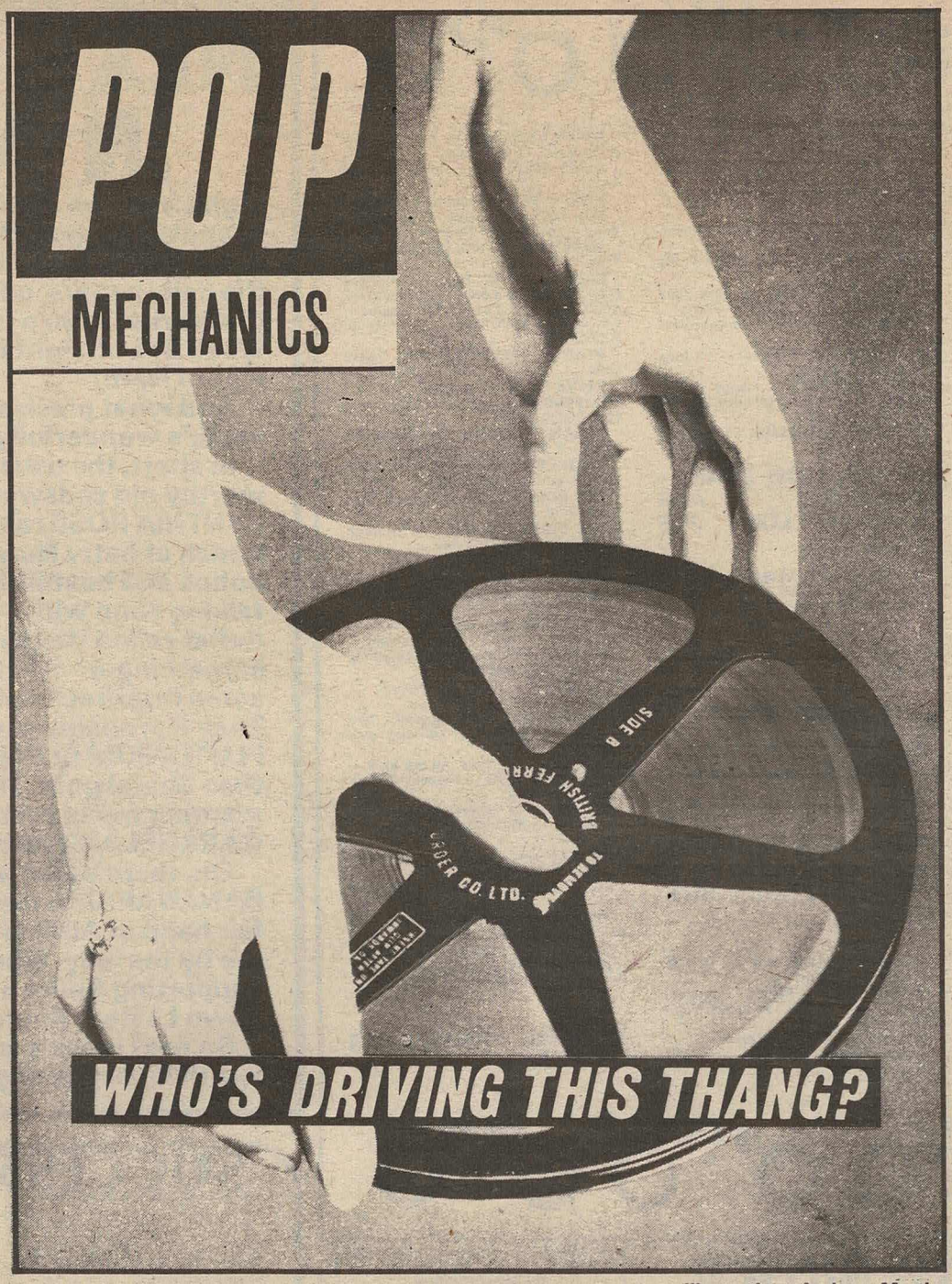


Write to us at GASBAG, NME, 5-7 Carnaby Street, London W1. *Illustration: Andrew Martin*

GASBAG STEERED BY MONTY SMITH

THE ONLY GOOD POLL

I bet Penman and Morley feel bloody sick about the Readers Poll. Seems like despite their efforts the *NME* readership won't swallow shit. And before you make any snide remarks, I don't live in the past (far from it). I'll vote for something new when something better comes along. I'm not anti-fun or anti-funk but a huge majority of young kids nowadays can't afford to schlep round poncy nightclubs, can't afford cocktails, can't afford zoot suits. Hence Oi's popularity (like it or not) — look at the indie charts.

Whatever happened to anarchy / change? To quote Weller: "What a catalyst you turned out to be." Anarchy doesn't, or shouldn't, mean mindless violence. To me it means fighting the neo-fascist society we're stuck with. Make the best of what we've got, certainly, but how about making it better? It can be done. It must be done. It's up to us. "We're the future" — yours and everybody' else's future.

Chris Gibb, Colliers Wood, London SW19.

PS Wouldn't it be nice if Poland stuff Russia in the World Cup?

'Anarchy' slipped out of the charts in '76. 'Change', you must have realised, gets less and less every time you buy a drink. The only way we'll make it better is if we all emigrate to Peru. Late result: Russia 3 Poland 0. — M.S.

Quite right, Mr Errol, the Readers Poll was a great joke, but can only be looked down on as a mere throwaway gag when placed alongside that dependable old side-splitter, the *NME* writers poll. Always good for a laugh, of course, but really excelled themselves this time, don't you think?

Slimy Discharges, Liverpool.

Look — just because we're interested in great art and the pursuit of excellence thereof doesn't necessarily mean we're bad people. Or that we don't laugh at ourselves as well. — M.S.

NME BOOBS

The Poll Winners issue of *NME* must be one of the year's biggest sellers, along with the Christmas and post-Reading festival issues. It seems a pity then that this issue should contain a picture of Pamela Stephenson dressed in high heels and fishnet tights and bondaged in a microphone lead.

Regular readers of *NME* will be aware that most of the staff are anti-sexist, and that the subject of sexism has been discussed in the past — but what of the casual reader? He/she, believing that the *NME* is a serious, committed newspaper, that the *NME* reproves what it believes is wrong, and fights for what it believes is right, will accept that the *NME* is condoning sexism through publishing a sexist advert — and will do so unconsciously.

We have been informed in the past that complaints about sexist advertising in the *NME* should be directed to the publishers and not to the editor. This, surely, is a cop-out. How many readers, even though appalled by sexist adverts, would actually do that? Surely it is the responsibility of those working on the paper to ensure that no propaganda against human rights is allowed to be published in the *NME* — or at least to publish some comment on the advert in a prominent position.

You mustn't pass this responsibility on to the reader. You work for IPC, we don't — it is your shame.

Steven Pereira, London N1.

The shame of it! Paul Morley has just strangled himself with his fishnet tights, Ian Penman is e'en now hitting yours truly over the head with his high heels and ... oh, sod it, let's get on with getting this paper out. — M.S.

Bloody Pamela Stephenson pisses me off more than Julie Burchill (a yawn, a sneer, a shrug, a tear). With smartarse porn merchant sisters like 'Ms' Stephenson, who needs men? John Stuart Mill said "We have had the morality of submission, and the morality of generosity; the time is now come for the morality of justice." That was in 1869, for pete's sake, and women who should be sharp enough to know better still subscribe only to the morality of money in the bank. Still, in a society where material failure invalidates all morality, I don't suppose dear Pammy will even go through the motions of guilt as *she* signs on for her next fat recording contract. Pass the kalashnikov, Alice!

One of those phoney old '77 posers that you keep wishing would go away, Whitstable, Kent.

I agree with you: with Pamela Stephenson around, who needs men? — M.S.

After seeing the pic of Stephenson tied up, I have just realised how weird and unnatural I am. For a start, I was not turned on by the pic of some helpless girl tied up ready to be a model for my sadistic masculine fantasies. Also, I did not want to rush out and grab the first girl I saw, tie her up as shown, and actually practise my sadistic masculine desires on her. So now I am in a state of total depression after learning that I am not like all the other normal males of this world.

Stu H., Manchester.

By now it must be firmly established that the lady in question has made a duff single, backed up by a duff promo campaign. Big deal. — M.S.

Chris Bohn seems like the kind of bloke who would watch the Nine O'Clock News while *Not The Nine O'Clock News* was on the other channel.

Reg Naulder, Harlow, Essex.

RECORDED HIGHLIGHTS

Look! The point I was making in my letter which you very kindly edited and printed last week was not a complaint about Pamela Stephenson's advert, it was a complaint about *NME's* double standards. I admit the review you printed of her single was not exactly complimentary, but it was nevertheless free publicity. Similarly, in the past you have given extensive coverage to established artists who have used all kinds of unsavoury marketing devices.

I do not object to this at all; what annoys me is the way you heavy-handedly and ignorantly treat less established acts. Criticism is one thing, but *NME* seems to go further and falsify the evidence whenever it suits itself. You painted The Bad Actors as a sexist band and you could not be further from the truth. You said the imagery and the politics weren't subtle. So what — oppression isn't a subtle subject. But what would you know or care as you discuss socialism and evils of Thatcherism in the comfort of a West End club, sipping cocktails and listening to bland, manufactured sounds?

The Bad Actors' next single is called 'Solidarity', the cover depicts Polish dissidents being gunned down by soldiers of an unpopular and uncaring state machine. I suppose you will now dismiss the band as unsubtle and pro-Soviet without reviewing the actual *music* or the politics. Can you see the parallels I am drawing with the reception you gave the 'Strange Love' single, or am I being too fucking subtle?

Mark Sophistothrash (again), Bad Actors organisation, London SW5.

You are about as subtle as a johnny on the end of the Pope's nose, as you are well aware, but thanks anyway, Mr Pot, for pointing out how heavy-handed we can be. (Can't wait for the next single — sounds fab.) — M.S.

WHAT A SAUCE!

NME subscribes to the fashion debacle / spectacle and can't quite believe that it could. Well, this we've known for some time and it is understandable because *NME*, like any business concern, aims to survive the ebb and flow of its market place.

OK. We understand. But there's a new feature on the landscape, a new contradiction is set up — namely, the conversion of the well-intentioned (UB40, The Jam, New Order and their ilk) into items for intellectual debate, deepening as we go ever into it and resurfacing as (pessimistic) 'journalistic' nihilism. Hence the limb-from-limbing of UB40 (*NME* 30.1.82), a neat and totally pointless attempt to display the group's politics as obvious and perhaps out of context too. The dangerous assumption was that what's 'obvious' to those well versed in political rhetoric is 'obvious' to everyone else, too. Mr Lock's persona emerges crystal clear and the group's is muddied. 'The Earth Dies Screaming' or 'Ghost Town' state the obvious beautifully and effectively, and countless 14-year-olds shuddered "Yeah, that's it!" And with any luck were plucked from the monetarist morass, towelling off to a new source of inspiration — the immense magical power of words with music!

That's what we want, isn't it? Do we have to mystify it all over again? All I'm saying is, if *NME* wants to be instrumental in making the climate a bit more pleasant (which it often pertains to be, sometimes rightfully so) wouldn't it help if writers such as Mr Lock either stopped or at least were a bit more conscientous before making a meal out of articles in which the bands' opinions are reduced to mere condiment?

Nobby Nils, Bromley, Kent.

Good on yer, Nob! (How can you possibly argue with anyone called Nobby?) — M.S.

GLASGOW GITS

My prediction for 1982 is that short hair will be in style. What? You had short hair last year? Well, anyone decent didn't. It was just all you little black-wearing Joy Division people, the ones drinking half-pints of Snakebite and talking about how poor they are. You know, the ones humming UB40 songs and depressing the world with their long grey coats. Well, short hair will be in this year for those of us who can afford to get theirs cut.

John Shatter, Glasgow.

PS This letter has nothing to say except "I hate poverty."

Er, will there be anything else, sir? — M.S.

Every week I set new records to get my grubby Glaswegian paws on your excellent publication. I settle down and relax in a proper manner before embarking on the journey of wonders which often awaits me between your covers. What I definitely don't want — and usually get — is a craw full of Penman, Du Noyer and their cronies. For Christ's sake, either stick to music or change your name to *New Society* — but don't participate in playpen politics (alliteration is one of the worser bad habits I'm having from reading youse).

Ian Brotherhood, Crosshill, Glasgow.

Fair enough, Ian, and as it happens from next week we are called *New Society Express*. Unfortunately, this entails a cover price increase of some 36p, but since that includes a lifetime membership of the SPG I'm sure you'll agree it represents excellent value. No worries ... — M.S.

PROBLEM CORNER

Recently on my trip to Manchester a band called Free State were supporting The Poison Girls. I thought they were quite excellent and was wondering if you could give me some info on them. All I know is that they originate in Leeds.

John Cochran, Blackpool.

That's true, but I'm afraid we can't help you as yet since this matter is still in the hands of the legal department. Seems Billy Bremner once offered Free State five grand to "pull the plugs for a wee man with a headache." — M.S.

Delighted to see "Folk" tipped as one of Next Year's Things in the *T-Zers Awards*. So when are you going to start covering it?

Graham Larkbey, Uplands, Swansea.

We're not. It was a joke. — M.S.

All the other papers are full of adverts, I might as well buy one that's full of rubbish.

Neil Hunter, Lancashire.

OK — back to the serious ones. — M.S

A SERIOUS ONE

Look, I'm 19 and I'm fed up of meeting similarly aged people who sound so tired and lazy. Don't we care anymore? Have we all lost our sincerity? Those who could help represent us are writing about cocktails and clubbing; those who would govern us are leading us only to insanity and destruction. Each protesting voice makes idealism more realistic and hopeful. We must express our opinions about things that really matter, whether they be unemployment, oppression, racism, nuclear war, inequality or anything. Make yourself heard because apathy is what perpetrates everything that we despise. But don't let your words be empty — back them up with activity.

We can do a lot if we attack apathy and *react*. I don't want to be messed around by a house of fools all my life and I'm sure you don't. And we don't need to be. We can make them work for us. Protest!

I am currently setting up a poetry/young idea(l)s magazine in an attempt to provide a platform for more voices. If we scream loud enough some will hear. If you are laughing at me, if you think I'm naive and paranoid, then I'm sorry, perhaps you should listen. I am not silly. Reply to this letter, whatever your ideas, 'cos we can alter this senile world. And you better believe that — some already do!

David Mulligan, Leeds 16.

Of all the things that really matter 'anything' is the one I feel most strongly about. I trust I can get in touch with you c/o your dad, Spike. — M.S.

A POME

TOTP
Waiting all night
for the phone to ring
for a three minute spot
to a lifetime of fame.
Down dark dusty corridors
to a room with a view
a lifetime of dreaming
about to come true.

John Bryan, London SW8.

Deeply moving. I've passed your address on to *Rolling Stone*. — M.S.

Last week's *TOTP* — and Marc Almond turned into Judy Garland before my very eyes. Oh yuk.

A French waiter, Manchester.

Clare is older than me!

Absolutely amazed, Finchley.

DANGEROUS VISIONS

Did you catch Les Dawson on the Michael Parkinson Show? "I met her in the tunnel of love — she was digging it." Awesome. AWESOME.

Eckamouse, Sheffield.

Match Of The Week last Sunday: Gerry Harrison referred to Arnold Muhren as "an interesting, left-footed bender." I think Mr and Mrs Parsons should be told.

Sir Alf, Lowestoft.

"The Dutch! The Dutch! I hate them worse than dogs. They all live in windmills and mince around in clogs!" — John Dowie.

Dear Ian Penman,

Congratulations on your staggering performance as Mr McGuffy in the current series of *Grange Hill*. Your satirical parody of pedantic pomposity leaves me breathless.

Yours in awe,

Suneel Gopal, High Wycombe, Bucks.

Ian's quite clear on this: it can't be him in *Grange Hill* as he's currently on tour with the National Youth Theatre playing W. C. Fields as a boy. — M.S.

I thought *Gasbag* was for readers' letters, not yet more of Ian Penman.

Idiot, Brixton.

No, you're wrong. *Gasbag* is for more of Ian Penman. — M.S.

I love *OTT* 'cos it's live, loose TV — a hearty thump on the back, a cheeky smirk. It's also two fingers at all those po-faced pseuds who take life

too bloody seriously.

How predictable then that Messrs Penman and Morley should not like it! These people are now unable to relate to anything that isn't manufactured or forced, and that includes their dubious definition of 'fun'. The Fun Party are, in fact, merely homosexualist Ray Lowrys — more bloody Roundheads projecting their boring and sordid little worldviews on a massively disinterested audience.

Your personal conscience is like your arsehole, buddy — we've all got one.
Spontaneous Saxophones (London Branch).
And some of us have bigger personal consciences than others. — Charles Darwin.
***OTT* not *forced* — do me a favour. — M.S.**

I say to A Mularz: I saw *Man Of Iron* and thought it dull. Even Hollywood could have produced better propaganda than that.

To Brian Helicopter, I remind him of a slogan his dear, beloved group once had: "Politics for politicians — music for musicians". As he fits into neither category I fail to see why he bothers to read *NME*.
Joe Daly, Leamington Spa.

ANOTHER SUBJECT BANNED IN PUBS

"Rock Against Racism," writes X Moore, "opened the eyes of thousands of working class kids to the attempts being made, by the NF and BM, to use them."

The socialist scribe then goes on to promote forthcoming activities by the Socialist Workers Party's most effective recruiting 'front' organisations, namely the Anti-Nazi League, Rock Against Racism and the Right To Work Campaign, in an attempt to close the eyes of thousands of working class kids to the efforts being made, by the SWP, to use them.

Isn't it about time you gullible lot out there gave some careful thought about just who is using who?
No Moore, Wolverhampton.
Let's hear it for liberals everywhere! This one deals in mindless (self-ab)use. I think Spurs provided the best answer to dribblers from Wolverhampton without a leg to stand on: 6-1! — X.
I, too, think you've got it arse-about-face (appropriately enough for a liberal); it's "who is using *whom* . . ." — M.S.

MORE FAN MAIL

I hate *Portrait Of The Artist As A Consumer*. I can't believe you've kept it up so long. Since I read the paper cover to cover I always get around to reading it, even though I don't care. These people seem to be falling over themselves trying to think of who must be the most *provocative* author or the '40s movie actress they can impress us with. Giving musicians a chance to Burchill-out — how big of you.
Betsy Sherman, Brookline, MA, USA.
Favourite author: B Traven. Favourite actress: Rita Hayworth. How d'ya like them apples? — M.S.

Saw Rip Rig And Panic in Derby. They were *crap*. Is this because I don't live in London?
Pelham Wodehouse, Derby.
Andy Gill rates them so you're right — they're crap. — M.S.

Are all your letters critical and abusive, or are these the only fun ones to print? Why are these people so belligerent who write in?
Madeleine Murphy, Cambridge.
God knows. We're not a bad bunch. Most of us brush our teeth after meals and only the other day (cont. in *Dear Marje*) . . .

Liverpool's Cook The Books grill their soles. *Pic: John Stoddart*

HE DID IT, he did it, he finally took the plunge . . . no, **Bowie** hasn't got married, **Lemmie** hasn't shaved, **Cliff** hasn't joined the Moslems, but **Phil Oakey** HAS had his hair cut. *T-Zers* can confirm that the lop-sided bit of yon Phil's barnet has almost completely been lopped off, just like the big **Leaguer** threatened. Maybe that's why Oaks didn't go onstage to collect the Humies' silver salver for Best British Newcomer at the first British Phonographic Institute Awards Dinner last week, when The Biz, fidgeting rather uncomfortably inside its **Moss Bros** hire evening dress, noshed, boozed, patted itself on the back and awarded itself prizes for its own wonderfulness . . .

We asked **Errol** to go, but he was stuck in Buenos Aires with a **Freddie Laker** return ticket and a gall bladder complaint. Anyway, as **Jo** and **Susanne** collected their cup, old Holy Nipples stood gazing down philosophically from the balcony, no doubt fantasising about that spanking new BMW motorcycle that Virgin Records have just bought him as a token of their esteem for making 'em lots and lots of moolah. "They're obviously going for the big posthumous record sales," quipped Sheffield's finest blackly. "I'm a Triumph man really but the BMW *is* attractive too . . ."

Meantime **Cliff, The Police, Martin Rushent, Adam** and **Randy Crawford** all got their plaques, and **Stevo** picked up **Soft Cell**'s Best-Selling Single trophy, and was the only man in the Grosvenor House Hotel wearing a T-shirt. *T-Zers* was there expecting to pick up the *NME*'s prize for Outstanding Services In Fighting Home Taping, but mysteriously it never arrived . . .

Spanking spitting and **The Stranglers**: Well it brought some life to Swindon leisure centre, anyway. Faced with the customary shower of spittle from the front row there last week The Ratmen dragged the ringleader on stage and proceeded to play 'Golden Brown', tom-tom style, on the phelgm thrower's bare arse. Supposedly 'spanking' is a perfectly healthy pursuit for the over 30 year olds (beats paying for it, we guess) . . .

And someone else with a new job — **Margaret Thatcher** working at the carwash. Well, not quite, but a 30 foot high effigy of Our Leader dressed in black stockings and suspender belt forms an archway for customers at a carwash in Hackney. Wonder if The Stranglers had anything to do with it . . .

Onetime **Bonzo**, part time humorist and all round looney **Viv Stanshall** was in a drunken rage when he attacked his wife with a knife at their Thames houseboat, a court heard last week. Eighteen year old daughter **Danielle** was also injured in her stepfather's attack. Stanshall has been put on probation for two years and is now having treatment for his alcoholism . . .

NME's **Joe Stevens** was the first person to enter New York's latest hotspot — The Danceteria. First night visitors included **Tom Verlaine, August Darnell** and **Andriana, Chris Spedding** and **Alan Vega. John Cale** was also there and was the subject of an attack from a crazed female fan, Joe Stevens (from hereoin known as the Danceteria's first man) rescued the ex-**Velvet** from the lady's clutches . . .

Meanwhile in London town **Adam Ant** and **Martin Kemp** spotted in close tete a tete at La Beat Route.

And **Freddie Laker** hasn't got too much to be choosy about either. To such an extent that the great embarrassment of free enterprise is to be the recipient of a percentage of the profits accrued from the new **OK Jive** single called 'Hey Freddie'. Should be enough to buy his passengers a packet of crisps between them (on a *very* slow day) . . .

Much more to the point and closer to the hearts of today's young lovers must be the latest opus from the great **Swamp Dogg**. On The Dogg's (better known as **Jerry Williams Jnr**) LP there is a duet with **Esther** 'What A Difference A Day Makes' **Phillips** called 'The Love We Have Between Us Isn't Worth Two Dead Flies' . . .

Which should receive a nonchalant nod of the head from the participants in a recent *Daily Express* poll the purpose of which was to find the nation's most popular pastimes. Listening to music was the top of the poll but in a list which included gardening and going to church, sex wasn't even mentioned. Don't it make you want to burn . . . with body heat . . .

Keith Levene has been attending computer classes in New York in order to sharpen his electronic know-how. The **PiL**person also recently mixed the sound for a gig by **James Blood Ulmer** in The Big Apple . . .

Condolences and 'getwellsoons' to **Chubby Checker**, the 40 year old singer was taken to an intensive care unit after collapsing onstage at a Missouri nightclub.

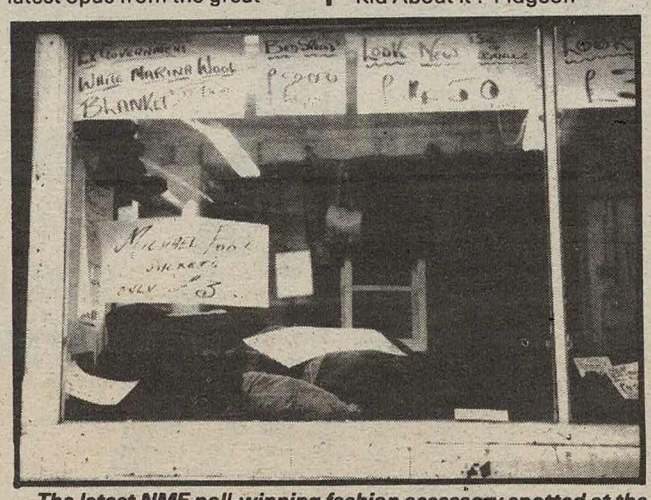
HOT NEWS from our man in the trilby and the battered mac is the news of the new Million Dollar Quartet album. 'And why should we be interested in the new Million Dollar Quartet album?' we hear a thousand *T-Zers* readers cry. Coz The Million Dollar Quartet is only a pseudonym , that's why, smartasses (y'know what pseudonym means, don't you thickskulls). Anyway that was the name adopted by **Elvis Costello And The Attractions** while recording their new LP (tentatively titled 'Revolution Of The Mind'. Titles include 'Kid About It'. 'Pidgeon English', 'Almost Blue', 'Shadow Doll', 'Human Hands' and 'Towncryer'. Set in the sophisticated jazz crooning mould which was to the fore in the best parts of 'Trust', the country and western predelictions of the man's last LP are thankfully buried in the past and once again his demon lyrical edge rises to the fore — *"Little boy lost in a big girl's blouse"* just have to be the best songwords since the aforementioned **Swamp Dogg** opus . . .

THE MONKEES, sorry, **Haircut 100** have finally completed their debut album, sorry, debut LP with producer **Bob Seargeant**. But isn't that 24-date British tour they are doing a little, er, rockist? "It's terrible," confesses cherubic **Nick Heyward**, "just like a heavy metal tour. But it's going to be the first and last one we do. The record company want us to go to America next, but we've refused. Who wants to play in some seedy New York Club?" . . .

The next batch of old rockers to hit the road will be axe heroes **Spandau Ballet**, who play Britain and Ireland for a couple of weeks from the end of March, their first dates with the **Beggar And Co** horn section. The group are also keen to meet the anonymous fan who sent them a startling 'Spandmaster Flash' cassette of band interviews and music. The budding king of the quick mix can contact manager **Steve Dagger** via Chrysalis Records . . .

Round-town club aficionado **Tim Derbyshire** tells *T-Zers* his swinging '60s soul night has moved from Le Beat Route and now happens at Gullivers in Down St. WI on Thursdays when a way-out selection of northern, deep and rocking soul sounds can be enjoyed . . .

The next **Altered Images** single is to be 'See Those Eyes', previewed at the Hammersmith Palais last Sunday, although we here at *T-Zers* prefer the mighty 'Pinky Blue'. Among those propping up the incredibly elitist liggers bar at the Palais last week were assorted **Banshees, Spandaus, Leaguers** and **Bananaramas. God**, even **The Mobiles** showed up! The show was what a rockist might term a 'triumph', something akin to **Spurs'** win over **Wolves**. But as **Princess Clare** later confessed, "if this were all to stop tomorrow, it would make no difference to me." . . .



The latest NME poll-winning fashion accessory spotted at the special pre-budget rate in a Kew Bridge shop window by reader Graham Gardner of Wimbledon.
Pic by Graham Gardner and Kris Ward (yeah, both of 'em)

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